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The week began gloriously with performances of Beethoven's first and ninth symphonies under Nikisch—performances that will live long in the memories of all who were present. For the first time in the history of the Philharmonic concerts, the Empress was present, accompanied by three of the Princes and the Princess Victoria-Luise. Her Majesty shared in the general enthusiasm for Nikisch's wonderful readings of these two works that mark the alpha and omega of Beethoven's symphonic creations. She called the great conductor into the Imperial box and overwhelmed him with congratulations. Nikisch was in exceptionally fine form throughout the evening and he did full justice to both works—to the charming simplicity and poetic beauty of the first symphony, in which Beethoven still leaned on Haydn and Mozart, as well as to the majesty and power of the ninth. With what entrancing beauty he gave the andante of the first, and on the other hand, with what vigor and rhythmic puissance he proclaimed the principal theme of the first movement of the ninth! He took it with great breadth and with an inimitable composure and reserve force. Perhaps the most striking characteristic of this, the world's greatest conductor, is the ease with which he accomplishes great things. Nikisch, unlike so many other conductors, does not waste his ammunition in wild gesticulations, nor with bodily contortions, nor yet with diabolical play of features; with him there is not a lost motion, not an unnecessary movement. He accomplishes more with a look of the eye or with a gentle movement of the finger than some conductors do with the use of enough energy to run a locomotive for a week. Young conductors make grave mistakes in this way. If they are always howling and yelling at the orchestra, how can the musicians take them seriously at times, when an unusual expenditure of energy is necessary? It is the old story of the boy and the wolf. In the ninth symphony, Nikisch had the assistance of Siegfried Ochs' Philharmonic Chorus. This, in itself, augured in advance a tremendous rendition of the famous finale, and such, indeed, it proved to be. Rarely, if ever, have I heard the movement given with such superb ensemble, such vigor and such precision. Compared with the heights attained by the chorus and orchestra the soloists fell flat. But this is nearly always the case; I have never known of a concert in which the Philharmonic Choir sang when they did not put the soloists in the shade. Alfred Kase has a mellow bass voice, but he sang too sentimentally. The tenor, Hans Rüdiger, was too weak. Paula Weinbaum, the alto, has an agreeable voice, but she failed to do justice to her part. Bella Alten, the soprano, was the redeeming feature of the work of the soloists. She has a clear, birdlike voice, and she sang with intelligence and expression, and, above all, in perfect tune. Anyhow, the work of the soloists is comparatively unimportant. The performance of the whole was grandiose and the ovation that Nikisch received was well deserved.

After all, a visitor from Mars, if he were musically inclined, and were to be introduced to Beethoven by hearing the first and ninth symphonies only, would not thoroughly grasp the master's importance as a symphonist. Acquaintance with the intervening symphonies would be necessary in order to get his gauge. The first symphony was first performed on April 2, 1800, and the ninth on May 7, 1824, so a span of twenty-four years separated the two works. But the first eight symphonies were written between 1800 and 1812, while nearly twelve years elapsed before the ninth was finished; Beethoven gave the last touches to it in August, 1823. Without having heard the "Eroica," the C minor and the "Pastorale," the visitor from Mars would not know Beethoven, the symphonist. In my opinion these three symphonies are greater than the ninth.

Ferruccio Busoni is a pianist who has long since accustomed us to heroic deeds. One season he played fourteen piano concertos with orchestra here, all from memory; but that was only a small part of his repertory. At

his first recital given at Beethoven Hall on Wednesday evening, Busoni did, however, what no other pianist, living or dead, ever did—he played Franz Liszt's complete "Années de Pèlerinage"; that is, he played at this first recital the "first year," Switzerland, and the "second year," Italy. At his second recital he will play the "third year." Certain numbers from the "Années de Pèlerinage," especially "Au bord d'une source" and the "Sonnettes of Petrarca," are frequently heard, but Busoni played all of the numbers in the regular order. It was a hard nut to crack for the concertgiver, and perhaps harder yet for the public, on whose head it had to be cracked. Yet the exalted position that Busoni occupies as a Liszt player guaranteed the success of the undertaking; and, indeed, the success was gigantic. After listening for two hours to Liszt alone, in his varying and various moods, the public called the artist out innumerable times and still clamored for more; so the unusually long program was supplemented by three extra Liszt compositions. At his second recital, besides playing "Venezia e Napoli" and the third year of pilgrimages, Busoni will also be heard in the B minor sonata. It used to be considered a great feat to play the twenty-four Chopin preludes or all of the études in one concert; but what is that compared with playing the complete "Années de Pèlerinage"? As a mere feat of memory it is astounding, but with Busoni the intellectual grasp, the penetrating insight, the technical perfection, and the temperamental delivery made one forget all about the

himself never played the same work twice alike. It is personality that counts. Ludwig Wüllner's enormous success in America this season shows that a great personality invariably conquers everywhere. Wüllner's success has been the same in Germany, in Austria, in Russia, in Scandinavia, in England, and in every country on the globe that he has thus far visited. And so it is also with Julia Culp. She is a personality.

A concert given on the same evening at Bechstein Hall, at an earlier hour, was of interest, more on account of the work of the assisting than of the principal artist. The concert was given by Erna Cornill, a young singer from Breslau. She has a very fair voice in the medium register, but her upper notes are unsteady, and she did not reveal any particular merits in point of conception and delivery. The assisting artist was Elsa Rau, a young pianist, who, under the guidance of Alberto Jonás, has made remarkable strides as a solo player during the past three years. Her renditions of d'Albert's C sharp minor "Klavierstück," Richard Strauss' intermezzo in A major, and Liszt's B minor ballade, were admirable. She displayed a clean, accurate technic and a beautiful touch, and she played with complete understanding and sympathy and with a great deal of fervor. She was warmly applauded.

A radical change has been made, and that suddenly, in the leadership of the new Blüthner Orchestra. The weekly symphony concerts, which have hitherto been led with so much zeal by Oskar Fried, will no longer be conducted by him. Fried claims that he laid down the baton because the orchestra could not guarantee him a future; and the orchestra claims that it discharged Fried because it could see no prospects of a future under his leadership. The concerts have not been very well attended, it is true. At any rate, Fried is out and the remaining concerts of this season will be led by "guests." Joseph Frischen, of Hannover, conducted the thirteenth concert of the series of twenty-four, and I can now definitely state that Frischen will be the permanent conductor of the Blüthner Orchestra for next year. He will also take the organization to Norderney, where he conducts a series of high class symphony concerts during the summer. Frischen is a wise choice. He is a conductor of great ability and temperament, and he has also had wide experience. His program was made up of Tchaikowsky's fifth symphony, Max Schillings' overture to "Ingwilde," the Beethoven piano concerto, No. 2, in B flat major, with Dohnanyi as soloist, and Strauss' "Tod und Verklärung." Frischen gave a splendid performance of the symphony. He is very much in sympathy with Tchaikowsky, especially with his fifth symphony, and he made all of its strong and characteristic features stand out in bold relief. Frischen's manner of conducting suggests very much that of Nikisch. Although he is very nervous naturally, he is quite composed when before the public, and he leads his men with circumspection and authority. His performance of the Strauss work was a noble one and earned for him rapturous applause. Beethoven's B flat major concerto was practically a resurrection: I do not recall ever having heard of its being played anywhere. There is good reason for this, too; it unquestionably is the weakest of the five; the first and last movements, especially, being very tame. Dohnanyi gave an adequate performance of it, but it is not a concerto in which a pianist can score a great success.



HUMPERDINCK.

With the children of his muse ("Hänsel und Gretel").

technical deed in complete admiration for the wonderful artist and his art.

As an interpreter of the German lied, Julia Culp now enjoys an immense vogue in Germany. She will sing this season at more than 100 concerts and recitals, and everywhere to crowded houses. Her Berlin recital on Tuesday evening was sold out, as usual. She sang songs by Schubert, Hugo Wolf and Erich Wolff. Julia Culp's success is not difficult to understand, for here we have combined in one singer many different musical, artistic and personal attributes that make for success on the concert platform. In appearance, this young Dutch woman is very sympathetic and winning. She possesses a glorious voice, and so lavish has nature been with gifts in her case that she can draw on a seemingly inexhaustible supply of vocal material. This at once gives her a great advantage over many of her colleagues, but Madame Culp also has musical intelligence of a high order, a fine sense of the fitness of things artistic, excellent judgment and taste, and a glowing temperament. There is something very vivid and convincing in her work, even when one does not always agree with her interpretations. And that is the singular part about interpretation; if a work is interpreted with esprit and soul and intelligence and individuality, it will always be convincing, no matter if it is quite differently done by different artists, or even by the same artist. It is said of Franz Liszt that when he performed a composition in public, the audience invariably felt that he had given it just the right interpretation and that no other could so thoroughly satisfy; and yet Liszt

Paul Goldschmidt scored an emphatic success, as I am told, on Thursday evening, when he played three works with orchestra, at Beethoven Hall, to the accompaniment of the Philharmonic Orchestra, under Dr. Kunwald. His selections were Tchaikowsky's B flat minor and the Beethoven C minor concertos, and Liszt's "Danse Macabre." Goldschmidt has a great pianistic talent, and he is also a full blooded musician. His technical equipment is singularly efficient; he has a fine instinct for dynamics and he plays with a great deal of spirit and élan. A very gratifying attribute of his is a certain pleasing poetical insight into slow movements and a refined sense of tonal values, as displayed in every form of tone gradations. To do this one must, of course, be a master of touch. He never pounds, and that is a good sign in a young piano player. He was loudly acclaimed for his brilliant performances on Thursday evening.

Frau Musica is a rare guest within the walls of the German Reichstag, the Capitol Building. Here it is not the art of singing, but the art of speaking political things of pith and moment, that holds sway; but once or twice a year the ponderous doors of the Reichstag are opened to the muse. The annual concert arranged by the Berlin Press Association proved to be a very brilliant affair. Madame Schumann-Heink was the star, but the program contained other excellent names, as Frieda Hempel and Kirchhoff, of the Royal Opera; Egenieff, of the Comic Opera; Henri Marteau, Madame Avani-Carreras and Margarethe Toepe's female chorus. This choir opened the program with works by Chaminade and Berger. Frieda Hempel sang the "Lucia" aria, which showed off her beau-

tiful voice and her admirable coloratura to good advantage; the flute part was played by Prill, of the Royal Opera. As an encore she gave Humperdinck's cradle song. Egenieff and Kirchhoff sang numerous songs with excellent effect. The performances of Marteau and Madame Avani-Carreras were also loudly applauded. But the greatest success of the evening was carried off by Madame Schumann-Heink, who rendered lieder by Schumann, Brahms and Wolf in her own inimitable manner, calling forth demonstrative tokens of approval on the part of the immense audience.

It is doubtful whether the new Marteau-Becker String Quartet will attain to a commanding position in Berlin. At the first concert of this organization allowances were naturally made; an ensemble cannot be created in a day, an adjustment of views, of personalities and of temperaments being necessary before an ideal ensemble can be acquired. And this is a question of adaptability in the first place, and of rehearsals in the second place. A violinist who has so many different things to do as Marteau is attempting cannot find sufficient time for rehearsals. He teaches at the Hochschule, he travels extensively as a soloist, he gives a series of sonata evenings with Dohnanyi, he plays in trio with Becker and Dohnanyi, he composes and he plays quartet. It is too much for one man. In the Brahms A minor quartet, on Friday evening, his intonation was often faulty and his tone production was very monotonous. Becker is a much greater ensemble player than Marteau, but he seemed afraid of giving too much tone, and as a consequence he gave too little. When he did let himself go, he was admirable. The second violin, Van Laar, is quite inadequate, and the viola player, Birkigt, was completely covered up by the others. The rendition of the Haydn D major quartet, op. 20, No. 44, was better than that of the Brahms, but it was far from being ideal quartet playing. This organization wants remodeling and more rehearsing.

The program of Bronislaw Hubermann's second concert with the Blüthner Orchestra comprised the Saint-Saëns B minor concerto, Lalo's "Spanish" symphony, and the Vieuxtemps ballad and polonaise. In the Saint-Saëns work Hubermann was very unsatisfactory; his tone was dry, his technic indifferent and he played without intellectual grasp and temperament. I have rarely heard the beautiful pastoral mood of the slow movement so ineffectively given. In the Lalo piece the artist was much better, especially in the finale, which he dashed off with a great deal of fire and brilliancy. Hubermann belongs, essentially, to the French school, although he never studied in Paris to my knowledge. I was much interested in hearing him express his opinion on the celebrated Paganini violin, which he recently played at a concert in Genoa, which I mentioned last week. Hubermann informed me that the tone of the instrument was of a beautiful and mellow quality, but that it sounded very small, particularly on the third and fourth strings, but more especially on the G. This seems strange, for it was the G string of this very violin that Paganini was so fond of, and it was this self same G string that inspired him to write his "Moses" fantasy. However, according to Spohr and Gühr and other contemporaneous violinists, Paganini himself produced a small tone on his instrument. He used very thin strings, on account of his extensive harmonic playing, and on such thin strings a big tone is not possible. Hubermann says the violin is in excellent condition, and that the report about wood worms having gotten into it is not true.

The program of Russian novelties played by the Philharmonic Orchestra, under the direction of Dimitry Achscharumoff, did not prove to be very interesting, as I am informed. Russian music is interesting chiefly on account of its national characteristics, and it is enjoyable when taken in homopathic doses, but too much of it easily becomes monotonous. Kalinnikoff's second symphony was by no means as satisfactory as his first, which was heard here last season. Iwanoff's symphonic prologue, "Savon-rola," produced a certain effect through a clever treatment

of the orchestra, but it does not contain much real meat. The same may be said of excerpts from Moussorgsky's opera, "Chowantschina," which are well written and well orchestrated, but in ideas, as well as in structure, they are conventional music. Tchaikowsky's first symphony, which, curiously enough, had never been heard here before, offered more of interest and prophesied the things to come; and this prophecy was also fulfilled. It was a big jump from the first to the "Pathetic," but in this early work Tchaikowsky's characteristics are already strongly marked, especially the Asiatic element. A very clever piece of orchestra writing is the wedding march from Rimsky-Korsakow's new opera, "The Golden Cock." Here is revealed a master of form and of technic, as well as a composer of ideas and wit. It was by far the most interesting piece on the program. Achscharumoff conducted the novelties very well, but he is not an inspired orchestra leader.

Max Reger assisted the Bohemian Quartet at their third subscription concert in Brahms' F minor piano quintet. As a pianist the much talked of Reger did not reap any glory. On the contrary, with his inadequate playing he



MAX KLINGER'S BRAHMS STATUE.

Which is to be placed in the foyer of the new music hall at Hamburg. It is now on exhibition in Berlin.

marred this, one of Brahms' most inspired chamber music creations. Generally composer-pianists give too much tone at the piano; this was the case with Tanieff, Rachmaninoff and others, but with Reger it is just the reverse. He played so softly, excepting in a few fortissimo places, that he could not be heard at all a good deal of the time. It was piano playing that lacked the real life blood and the firm pulse beat. The strings were heard alone at this concert in Gernsheim's A minor quartet, No. 2, and in Schubert's quartet in the same key, op. 29.

Lilli Lehmann's third song recital, which occurred at the Philharmonie on the same evening, drew, as usual, an immense audience, even the stage being crowded with listeners. The celebrated diva sang works by Beethoven,

Brahms and Loewe. Her voice shows more and more the signs of age and decay, and yet in much that she does the consummate artist is still manifest; and her grandeur of conception and nobility of delivery atone, in a measure, at least, for her vocal shortcomings. But no amount of enthusiasm and adoration can do away with the hard fact that Lilli Lehmann is one of the "has beens." The audience, as always, was lavish in applause, and the inevitable encores were forthcoming.

Aino Ackte, the distinguished prima donna from Helsingfors, Finland, now a member of the Prussian Grand Opera, will appear in the third elite concert given by the Concert-Direction Jules Sachs at the Philharmonie on June 30. She will also sing the part of Salome in the festival performance given during the Richard Strauss week in Dresden following the "Elektra" premiere.

Madame Schumann-Heink's recent appearance in opera in Cologne adds another to her long list of triumphs. She sang the part of Fides in Meyerbeer's "The Prophet." Dr. Otto Neitzel writes in the Cologne Gazette of December 31 the following interesting account of the great artist's singing: "It was a good idea on the part of our theater management after having repeatedly demonstrated to us how Fides should not be sung, that it should finally show us how it must be sung. Last evening we forgot the circumstance that we have heard this part a dozen times during the last two years. It was Ernestine Schumann-Heink who accomplished this miracle. In her art things meet half way, and they are all great. Her voice, so great in range, has real dramatic verve; there is not a tone that does not come from the heart and that does not go to the heart. This is due, of course, to the prophetic insight of the artist, who at once grasps the whole dramatic contents of the part and gives them proper expression. Schumann-Heink does nothing that is superfluous and everything that she does is artistically true and genuine. The listener carried home with him an indelible impression." The other Cologne papers spoke in even more glowing terms, but what a Neitzel says, of course, carries more weight.

Marie Sloss, the talented young pupil of Vernon Spencer, of the Stern Conservatory, will play in concert with orchestra in Frankfurt on January 18 and 19.

Sergei Kussewitzky, the famous contrabass virtuoso, has returned to Berlin, and he will make this city his headquarters for the remaining part of the winter. Kussewitzky is a grand seigneur among artists. He maintains big permanent establishments in Berlin, Biarritz and Moscow. He is to leave shortly for a tour of Austria-Hungary and Scandinavia. He will appear twice in Berlin during the latter part of the season, once in a double bass recital at Beethoven Hall and once as conductor of the Philharmonie Orchestra at the Philharmonie. At this concert he will bring out some new and interesting compositions. Kussewitzky's American tour has not been given up, but it has been postponed until the season of 1910-11. Kussewitzky never travels alone, but is accompanied on all his concert tours and other travels by his faithful companion and helpmeet, Madame Kussewitzky.

Godowsky has not yet definitely accepted the much talked of Vienna position and it will be some weeks before the matter will be decided. At all events, he will remain in Berlin till autumn, as his duties in Vienna, if he does go, do not begin till late in September.

ARTHUR M. ABELL.

Richard Strauss and Max Schillings have been elected to conduct the next Nether-Rhenish music festival in Aix-la-Chapelle.

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Later Berlin News.

LUITPOLD ST., 24,
BERLIN, W., JANUARY 17, 1909.

Godowsky opened the week, trying for the first time in the eight years he has lived in Berlin the effects of a Sunday night concert. We are accustomed here to Sunday matinees of importance, like the Nikisch and Panzer public rehearsals, but big serious concerts on Sunday evening have not yet come much into vogue. Nevertheless, Godowsky's experiment turned out to be a great success. His recital, which took place at Beethoven Hall, was attended by a large and distinguished audience, and the enthusiasm was of that turbulent, contagious kind which one sees only when the real giants of the musical world hold forth. The great pianist's program comprised the Beethoven "Appassionata" sonata; Brahms' E flat minor scherzo, B minor capriccio and Paganini variations; Schumann's "Davidsbündler Tänze"; the Weber-Godowsky "Moto Perpetuo"; three new Chopin elaborations by Godowsky, namely, the E flat minor etude, op. 10, No. 6, and the D flat, op. 10, No. 1, these two being for the left hand alone, and his eighth arrangement of the well known G flat study; also Liszt's tarantelle, "Venezia e Napoli." I distinctly recall the tremendous impression Godowsky made at his first concert here eight years ago, when he played ten of his Chopin arrangements before a parquet of pianists. The interest to hear these three new elaborations, which abounded in intricacies of the most complicated kind, was very great. Where can another left hand like Godowsky's be found? He has no left hand; he has two right hands! How entrancing was the artist's tone and how beautiful and true his interpretation of the Beethoven sonata, especially in the andante! He made each of the Brahms variations on Paganini's familiar theme shine with a most appealing luster, and the scherzo and capriccio were also admirably rendered. In the "Davidsbündler" his poetry and musicianship called forth the greatest admiration, and in the Weber perpetual movement his finesse and accuracy of finger baffled description. Of course, the technical difficulties of Liszt's tarantelle are as nothing to Godowsky's ten magic fingers, but I have rarely heard him play any work with such power and virility. It brought down the house.

On the following evening the sixth Philharmonic concert under Nikisch took place at the Philharmonie. Madame Schumann-Heink was the soloist, and it goes without saying that she achieved a great triumph. She was heard in the Brahms rhapsody for alto, male chorus and orchestra, in which Nikisch had the assistance of the Berlin Teachers' Singing Union, an excellent male choir, of which Prof. Felix Schmidt is the conductor. The singing of the chorus was very fine, but how gloriously Madame

Schumann-Heink's voice soared above choir and orchestra! At the Philharmonic concerts soloists with rare exceptions appear but once, but Madame Schumann-Heink was one of those rare exceptions; she sang again in the second part of the program, her selection here being the aria of Adriano from Wagner's "Rienzi." This is a man's part, but few men could sing it as effectively as did this great artist. No less than three Wagner overtures were heard at this concert, to wit, "The Flying Dutchman," "Lohengrin" and "Rienzi," in the second part of the program. The first part was opened with Mozart's E flat symphony, which



RICHARD STRAUSS WITH HIS WIFE AND SON
At his villa in Bavaria, where he finished his "Electra."

was exquisitely read by Nikisch, and closed with Schubert's unfinished symphony, which was also admirably given. It was on the whole a most enjoyable concert. At the next Philharmonic, on January 25, Mendelssohn's music to "A Midsummer Night's Dream" and his "Scottish" symphony will be played; further, Weber's overture to "Euryanthe" and Mozart's C minor piano concerto, with Edouard Risler, of Paris, as soloist. The Mendelssohn selections will be given in commemoration of the com-

poser's tooth birthday anniversary, which is to be celebrated in grand style all over Germany.

The services of Madame Schumann-Heink, Francesco d'Andrade, Frieda Hempel, of the Royal Opera; Franz Egenieff, of the Comic Opera; José Vianna da Motta; Edith von Voigtlaender, violinist, and the Berlin Teachers' Singing Union mentioned above, in connection with the Nikisch concert, were secured for a big concert given in the Reichstag. It was a festive occasion and the tickets announced that each person must come in full evening dress. A popular program was rendered. The male chorus sang numbers by Curti, Collner, Schubert and Goepfert; Frieda Hempel sang the well worn aria from "Rigoletto." She is a great favorite here and the best singer that the Royal Opera House now has. Egenieff, with his refined baritone voice, made a good impression, although d'Andrade, with his fiery delivery of two Spanish numbers, put his Russian colleague in the shade in point of success. Of course, Madame Schumann-Heink formed the culmination point of the vocal offerings of the evening; she was heard in works by Schumann, Wolf and Donizetti. She was admirably accompanied by Catherine Hoffmann, of St. Paul, who recently so successfully introduced herself as an accompanist at Schumann-Heink's recital. The instrumental numbers of the program were also much appreciated. Da Motta gave a rousing performance of the Chopin A flat polonaise, and that exceptionally gifted violinist, Edith von Voigtlaender, displayed a brilliant technique and a beautiful tone in Sarasate's "Zigeunerweisen."

There is such an enormous amount of chamber music, especially of sonatas for violin and piano, performed in this city that ordinarily it is impossible to get together an audience for this form of musical entertainment; but when two such artists as Ysaye and Pugno come, the whole aspect of the situation is changed. The Philharmonic on Thursday evening was crowded to its utmost capacity, even the stage being packed with listeners who came to hear these two artists in three Beethoven sonatas for violin and piano. They opened with the C minor and closed with the "Kreutzer," with the F major between. Ysaye's conception of this sprightly F major sonata was different from any I have ever heard before; he took the first movement very slowly and sentimentally, so that its sprightly character was not brought out. After all, that first movement is an allegro. The adagio and scherzo, however, were exquisitely played. Both artists were excellent in the big C minor sonata, the deepest of all of Beethoven's creations of this kind, but, as was to be expected, the climax of the evening was reached with the performance of the "Kreutzer" sonata. Here there was a union of forces and blend-

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ing of personalities and a mutual sympathy of conception that combined to make what was an ideal rendition of this work.

On the same evening Rudolph Ganz gave a concert at Beethoven Hall with the assistance of the Philharmonic Orchestra under Dr. Kunwald. He played the well known Tchaikowsky and Liszt concertos, and Beethoven's comparatively little known C major concerto, with his own cadenzas. This C major concerto is a charming work, a work typical of the early Beethoven period; yet in all the years I have resided in Berlin I have heard it played but once in public. Ganz is said to have been in fine fettle throughout the evening. In the Liszt concerto in particular he played, as I am informed, with impeccable technic, with breadth of style and with a great deal of fire and elan. The Tchaikowsky B flat minor concerto also suits Ganz to perfection. His cadenzas to the Beethoven are said to be written in a true Beethoven spirit and in good taste. Ganz is not only a rousing virtuoso, but he is a musician to the very marrow. I know of few pianists who can read at sight as he can, and instantly grasp the composer's meaning. In Dr. Kunwald he had a most able ally. Kunwald is a truly great conductor.

On the previous evening an unusually gifted pianist was heard with the Blüthner Orchestra under the direction of August Scharrer. This was Leonid Kreutzer, who played Rachmaninoff's concerto, which failed to please in New York when introduced there recently; the Brahms D minor concerto and Richard Strauss' "Burlesque" for piano and orchestra. Young Kreutzer is far advanced on the road to virtuosity. He has an excellent technic, he produces a good tone, he also revealed feeling in the melodious parts, and he played the passages with a great deal of dash and spirit. In the Brahms concerto he made an excellent impression. He is said not to have been so satisfactory in the Rachmaninoff and Strauss numbers. He was admirably accompanied by Scharrer, who is a conductor of great experience in this kind of work, he having been for three years leader of the Philharmonic Orchestra.

Another pianist who was heard on the same evening at Beethoven Hall in a Chopin program did not afford his listeners unalloyed enjoyment. This was Ignaz Friedmann, who is considered by some to be one of the most brilliant of latter day Leschetizky disciples. Friedmann has a big technic and he knows how to show it off to advantage, but he is full of mannerisms and his playing lacks soul. He has not caught the poetic meaning of Chopin's two great sonatas in B minor and B flat minor. I should think works of Liszt would be much better adapted to his individuality and temperament than those of Chopin.

Gustav Mahler's fourth symphony had a fiasco here on Friday, notwithstanding that it was produced under the most favorable auspices by the Royal Orchestra under Richard Strauss' direction. Strauss brought it out some

years ago at Kroll's Theater, when he was conducting a series of concerts there with the now defunct Tonkünstler Orchestra; at that time the Berlin critics condemned the work to a man, and this second hearing has simply served to corroborate their first opinion. It is strange how such a superior musical mind as Mahler's can revel in such banalities. Not a touch of originality is revealed, not a ghost of a sign of inspiration, and a very clever manipulation of the orchestra by no means compensates for the total lack of the divine spark. How refreshing was Beethoven's A major symphony, which followed! It received a very beautiful reading at Strauss's hands. The "Meistersinger" overture brought the program to a close. These symphony concerts of the Royal Orchestra have a great vogue here and some even prefer them to the Nikisch concerts, but I am not one of the number. In the first place, Nikisch is a far greater conductor and a far more poetic and interesting interpreter of other men's ideas than is the composer of "Salome." Moreover, it is monotonous to listen to symphonic works the whole evening; soloists are not engaged at these symphony concerts. To be sure, they are always crowded, but the Royal Opera House has a seating capacity of only 1,500—1,000 less than the Philharmonic, so that the Philharmonies, after all, are attended at each pair of concerts by 2,000 people more than these affairs, and this extra drawing power is no doubt due in large measure to the famous soloists engaged.

Adolphe Borchard is a young pianist whom one always listens to with interest. His introduction to Berlin last winter was a very favorable one and his entree at the Singakademie last evening served to enhance the good impression formerly made. His interpretation of the Schumann fantasia left nothing to be desired, and a group of Chopin numbers was admirably played. There is a touch of the feminine in his playing, it is true, but this is an attribute wholly in keeping with the young man's personality. He has a virtuoso technic and a touch capable of every shade of nuance. The artist was loudly applauded.

An excellent impression was made at the last symphony concert of the Blüthner Orchestra by the violinist, Edith von Voigtlaender, who was the soloist of the concert. She played the Mendelssohn concerto in a very finished manner, revealing purity of conception and charm of style, as well as a polished execution and a singing tone. Edith von Voigtlaender, who is now a girl of sixteen years, is rapidly maturing, and she already takes high rank among the leading violinists of her sex. She is having a very busy season in Germany.

On February 3, 1809, the year that gave birth to Chopin, Poe, Lincoln, Tennyson, Darwin and Gladstone, Felix Mendelssohn first saw the light of day. And now that the 100th anniversary of his birthday is upon us, and is to be celebrated with much ceremony all over Germany, it is interesting to know that the remains of the famous composer are resting here in Berlin in the cemetery of the

Dreifälligkeit Church, on the Blücher Platz. Here lie, too, the bodies of the members of his family. In the center of the family plot, which is surrounded by an iron fence, stands a plain white marble cross, bearing the inscription: "Felix Mendelssohn Bartholdy, born Feb. 3, 1809; died, Nov. 4, 1847." On either side of his grave are those of his parents, that of his mother being at the right and of his father at the left. His father died in 1845 and his mother in 1842. But the grave nearest to his is that of his favorite sister, Fanny, whose death, which occurred but a short time before his own, affected him deeply. Mendelssohn's father, Abraham, was a son of the famous philosopher, Moses Mendelssohn. This Abraham Mendelssohn broke with the Jewish faith and had all his four children baptized. He added the name Bartholdy to that of Mendelssohn in order to distinguish it from the many other Mendelssohns, who were all Jews. Curiously enough, in life, Felix Mendelssohn did not like Berlin, but his last wish was to be buried here beside the bodies of his parents and sister, Fanny. He was born in Hamburg. The body was brought here on November 8, 1847, in a special train, and at the grave the closing number of Bach's "St. Matthew's Passion" music was sung. The reason Mendelssohn so hated Berlin was because he was not elected director of the Singakademie. This oratorio society chose its conductor by popular vote, and Mendelssohn received only 88, while Rungenhagen, a mediocrity, had 148. As is well known, it was Mendelssohn who brought Bach to life again after he had been practically forgotten for nearly a century; his revival of the "St. Matthew's Passion" music was a deed of musical heroism, and it was crowned with magnificent success. After the performance he himself said, with bitter irony: "How strange it is that a comedian and a Jewish youth should have to bring to life again the greatest of Christian music." It is rumored that this very saying is what cost Mendelssohn the coveted position. Nor could the Prussian King, Frederick William IV, console the genial Felix in later years by heaping upon him honors and titles. Still, he came occasionally to the Prussian capital and conducted oratorio performances. Among other titles the King conferred upon him that of Generalmusikdirektor der Kirchenmusik. Abraham Mendelssohn advised his son to visit different countries and select the one most suited to his liking as the field of his activity. In 1832, Felix wrote his father from Paris: "The country of my choice is Germany; of this I am certain, but as to the city I am not yet sure, for the one which for many reasons attracts me most, I do not yet know in this respect (meaning in a musical respect). I shall have to see on my return whether I can stay there." Mendelssohn was twenty-three years old when he wrote this letter; subsequent experience, and chiefly that connected with the Singakademie convinced him that Berlin was not the place for him, at least while among the living.

Carl Panzner, who for the past ten years has been conductor of the Philharmonic concerts at Bremen, has re-

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signed from that post and accepted a position in Düsseldorf. At present Panzner is very ill.

Max Klinger's Brahms statue, which is to be placed in the new concert hall at Hamburg, is to be put on exhibition in Berlin next week.

The Berlin Royal High School was attended during the past year by 389 pupils, who were instructed by fifty-four teachers. After Joachim's death a board of directors officiated, consisting of Max Bruch, Ernst Rudorf and Adolph Schulze.

The cast for the first Berlin production of Richard Strauss' "Elektra" will be as follows: Elektra, Madame Plaichinger; Klytemnestra, Madame Goetze; Chrysothemis, Miss Rose; Orestes, Hoffmann; Aegisth, Grüning.

Alexander Scriabine, the distinguished young Russian composer, has been in Berlin for the past week attending the rehearsals of his third symphony, "Le Divin Poeme," which will be given for the first time here by Fried, with the Philharmonic Orchestra, at the Philharmonic tomorrow evening. Some of Scriabine's piano compositions are already well and favorably known here. They were introduced by Godowsky. This third symphony, which we shall hear tomorrow forms the first part of a big philosophical musical work, of which the second, "Le Poeme de l'Extase," was played in New York last winter. The composer is now at work upon the third part.

ARTHUR M. ABELL.

MUSICAL BUFFALO.

BUFFALO, N. Y., January 22, 1909.

The local musical event of last week was the second concert given by the Buffalo Orchestral Society at Convention Hall under the direction of Walter S. Goodale. There are forty-three local musicians in this society and seven from Rochester. One of the first violins, Ludwig Schenck, is well known in New York. He has served as president of the N. S. M. T. A. of this State. There was one oboe played from Hamilton, Ont., Cherrier by name. One of the bassoons was played by A. Krejci, of Detroit, Mich. The executive staff is composed of the following well known musicians, lecturers, etc.: Dr. Walter S. Goodale, general manager and conductor; Henry Sticht, business agent, pianist and cellist; A. Koch, librarian; Mary M. Howard, lecturer on orchestral instruments, who is also an organist, pianist, teacher of music and music critic; Amy Graham, pianist, teacher, critic and program editor; Mrs. D. Roat, program publisher. There is splendid material in the organization. Many have spent nearly all of their lives interpreting orchestral scores. The men who come from Rochester are notable musicians. Ludwig Schenck's Symphony Orchestra is well known. J. Ball, of this city, is concertmaster for the Buffalo Orchestral Society, a fine violinist and skillful zither player also. The "Overture to Mignon" (Thomas); waltz (Strauss), "Tales from the Vienna Woods," zither solo, J. Ball; "Nell Gwynne Dances" (German); serenade for cello and string orchestra (Volkmann), cello solo, T. Amesbury Gould; "Theme and Variations from Orchestral Suite," op. 39 (Mozzkowski); soprano solo, "More Regal in His Low Estate," from "The Queen of Sheba" (Gounod), sung well in French by Margaret Gaylord Newton, of Buffalo. For one encore Mrs. Newton sang "Hark! Hark! the Lark!" with piano and flute accompaniment, the latter played beautifully by Theo. Dillaway. The "Peer Gynt" suite (Grieg) and Elgar's march, "Pomp and Circumstance," made a most enjoyable program. Dr. Goodale and Mrs. Newton were the recipients of beautiful flowers.

The Buffalo Orchestral Society, having organized for the purpose of securing a new music hall for this city, has now a committee on "ways and means," which will report April 14, the date of the last concert by the society for this season. The committee is composed of the following prominent citizens: John W. Robinson, chairman; Dr. W. S. Goodale, secretary; H. Tracy Balcom, George T. Ballachey, Samuel B. Botsford, Louis J. Fritz, president Teutonia Liederkrantz; Dr. Francis E. Fronzac, Dr. William Gaertner, president Buffalo Orpheus; Allen Hamling, president Clef Club; Fred L. Hartmayer, Joseph J. Lughino; Dr. M. D. Mann, president Guido Chorus; Nicholas J. Miller, president Buffalo Sängerbund; Dr. James J. Mooney, Dr. Roswell Park, president Philharmonic Chorus; Henry vom Berge, William O. Weimar, president Board of Aldermen.

The Ball-Gould String Quartet is giving a series of ten recitals in private homes, and is also associated with Julius Lange, director of the Orpheus Society. Two of the last mentioned recitals have been given in the Orpheus Club rooms. One will be given on Wednesday evening of this week for the German Young Men's Association. The composers to be considered are Mendelssohn, Haydn, Raff, Tschaiakowsky and Dvorak. The series of private recitals were inaugurated last winter by Mrs. Francis M. Wolcott. Three or four have been given this season. Next Sunday afternoon, at 4 o'clock, a program will be played at the home of Mrs. Henry W. Sprague, 65 Oakland place. The work of the young musicians is so good that the Quartet has been invited to play, in the near future, at the White House, for President and Mrs. Roosevelt.

A piano recital was given at the Bangert studios, 254 Highland avenue, by fourteen of the pupils of Mr. and Mrs. Bangert, whose efficient work as teachers is quite a factor in musical circles. Louis Bangert deserves especial commendation for the fine Sunday evening program of sacred music given at the Church of the Redeemer, where he is organist and choirmaster.

Wednesday evening, at Convention Hall, a large audience showed its appreciation of the Clef Club's (second of this season) concert, under the direction of Alfred Jury. This club is but three years old. The work it is accomplishing is almost phenomenal. The gain observable (for it gains rapidly) and the fine command of his musical

array that Mr. Jury has obtained, shows splendid training. He is also a fine program maker. "The Song of the Vikings," a splendid composition by Eaton Fanning, was the opening number. A finely interpreted motet, "O Day of Penitence" (Gounod) held the audience spellbound. Such a true conception of text and music justifies the writer in believing that the Clef Club might win still greater distinction by producing annually some great oratorio to add to the dignity and solemnity of our Lenten season. Buffalo needs an oratorio society. Special mention must be made of the delightful descriptive "Chimes of Oberwessel" (Bauer) and Mrs. George W. Bagnall's admirable piano accompaniment. A repetition was demanded of Neidlinger's "Rock-a-bye," for women's voices alone, affording such a fine tonal display among the sopranos and altos. The second altos were remarkably effective, and the pianissimo singing was flawless. The final number, "Omnipotence" (Spicker-Schubert), was an eight part arrangement, with soprano solo sung by Corinne Rider-Kelsey. Among the gems of choral singing was "O God, Light of the World," by Heinrich. Several choruses, or portions of them, had to be repeated, and the most efficient conductor was recalled many times. When Mrs. Rider-Kelsey sang her first number, an aria from "La Tosca," her listeners recognized the true artist. Each subsequent appearance aroused greater enthusiasm, as the noble singer showed her versatility and the illimitable range of her flexible voice in a group of songs by Strauss, Wolf, Schumann, Carey, MacDowell, Dell'Acqua, and several encores. Since her first appearance in this city about five years ago, when she sang the soprano solos in "The Messiah," she has made a steady advance. Her powers have matured, her diction is faultless, either in foreign or English tongue; her delivery dramatic, her stage presence alluring. After Mrs. Rider-Kelsey and Mr. Jury had made their final bows together, the audience lingered, like Oliver Twist, longing for "more." The third concert of the Clef Club will be given March 16, with the Pittsburgh Orchestra assisting.

In writing of the Buffalo Orchestra concert, the writer inadvertently omitted mention of an encore of special interest to Buffalonians generally, a "Japan Intermezzo," by Mrs. Joseph Tottenham Cook, formerly widely known in the musical world as Anna Poole Hoxsie, a concert pianist, teacher and composer. The introductory measure of the intermezzo was a description of the Japanese warlike spirit, followed by melodies more suggestive of peace and harmony. The music had been well orchestrated and reflected credit upon the composer.

VIRGINIA KEENE.

Heinrich Zöllner (who has taken residence in Antwerp) last month conducted his music drama, "Faust," for the twelfth time in that city.

The organ professor at the St. Petersburg Conservatory, Louis Homilius, died in that city, at the age of sixty-three.

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At yesterday's Colonne concert the series of Beethoven symphonies was brought to a close with the ninth. While the interpretation and rendition of this work may be called satisfactory, there is nothing in the performance to merit special mention. The vocal quartet consisted of Mmes. Mary Mayrand and Olivier, MM. Sayetta and Sigwalt. Chorus and orchestra comprised 250 executants, conducted by Edouard Colonne. Raoul Pugno made his first appearance this season, playing the Brahms concerto in D minor, and received a splendid welcome. The prelude to the first act of "Lohengrin" opened the concert, and that was followed by "Three Poems," for voice with orchestra, by Alfred Casella, which were heard for the first time, and immediately appreciated. These songs bear the titles "Nuageries" (Jean Richepin), "Soir païen" (Albert Samain) and "En rulant" (Jean Richepin), and were well

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delivered by Madames Mayrand and Olivier. After these "poèmes" came the Brahms concerto and Beethoven's ninth completed the afternoon's program.

The program of the Conservatoire concert under the direction of André Messager comprised the Schumann symphony in E flat; "Naissance de Vénus," by Gabriel Fauré; suite in D, by Bach; "Chanson de Grand-Père" and "Chanson d'Ancêtre," by Saint-Saëns, the first named having to be repeated by M. Gilly, of the Opéra, and closing with the Beethoven overture "Leonore," No. 3.

Camille Chevillard, conducting the Lamoureux concert at the Salle Gaveau, offered his patrons a varied program with the assistance of the tenor, Ernest van Dyck, Mlle. Demougeot, and M. J. Bonnet, an organist of local repute. The program contained: Suite for orchestra, op. 52 (overture, scherzo-finale), by Schumann; "L'Or du Rhin" (Loge's recitative); "La Walkyrie" ("Spring Song"), Wagner; concertstück for organ and orchestra (first audition), G. Sarreau; "Siegfried" ("Song of the Forge"), Wagner; concerto in F for organ and orchestra, Handel; "Le Crépuscule des Dieux" (duo of the prologue between Brünnhilde and Siegfried), Wagner; "La Vie d'un héros," symphonic poem, by Richard Strauss, with which the concert closed.

There has been given a matinee performance of "Carmen" at the Opéra-Comique for the benefit of the sufferers from the Italian earthquake.

With the Lamoureux orchestra and M. Chevillard, the American dancer, Isadora Duncan, will appear at the Gaité



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The last Philharmonique concert in December brought to Paris Charles W. Clark from London and Ferruccio Busoni from Berlin as participants. Clark was in splendid form, in capital voice, and has not sung so well in Paris since his return from his tour in America. He was a delight to his many friends present. His selections were: "Vier Ernste Gesänge," by Brahms, which he sang with a

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voice much improved since last heard here and with good and uniformly even tone throughout. For his second group Clark chose Schubert's "Le Sosie" (der Doppelgänger), "Frühlingsglaube," and "Le Roi des Aulnes" ("Der Erlkönig"), which he delivered with fine effect.

M. Busoni, who has fingers of steel and plays the "classics" and technically difficult things well—compositions in which force, power and sonority are demanded—was much at home in his first number, prelude and fugue, in D major, by Bach-Busoni; again, at the close of program, in Liszt's two legends, "St. François d'Assises" and "St. François de Paule," he was enabled to display his best qualities. In Chopin, however, in the sonata, B minor, he seemed to lack sentiment and charm.

A delightful concert was given at the Salle des Agriculteurs by Aline van Barentzen, the gifted American child pianist, in which she had the splendid co-operation of Olga de Névosky and her brilliant pupil, Bessie Mark. Little Aline is a girl of about eleven years, and hails from Boston. Originally a pupil of her mother, she is now a student in the Paris Conservatoire, where she is making excellent progress. Her piano playing is

marked by wonderful insight and ability, and her endurance is marvelous. Madame de Névosky, who enjoys an enviable reputation, both as singer and teacher, was heard to great advantage in the "Grand Air du Cid" (Massenet)

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and "J'ai pleuré en rêve," by Hùe, to which she was obliged to add an extra number. Bessie Mark, with her brilliant execution of the air from "Traviata" and the valse from "Mireille," took the audience by storm; she did herself, as well as her professor, much credit. A fine career is predicted for this American singer.

Opéra performances for the week are: Monday, "Le Crépuscule des Dieux"; Wednesday, première of "Monna Vanna," with repetition on Saturday; Friday, "Lohengrin."

At the Opéra-Comique: Monday, "Lakmé"; Tuesday and Thursday, "Orphée"; Wednesday, "Sanga"; Friday, "La Tosca"; Saturday, "Werther."

At the same Salle (Gaveau) Jan Sicksz gave a piano recital, playing compositions from Scarlatti, Gluck, Mozart and Chopin; Field, Schubert, Mendelssohn and Schumann; and closing with Schumann's "Carnaval." Mr. Sicksz plays with much taste and considerable feeling.

On Sunday night two young singers, H. C. Linscott and Thomas N. MacBurney, gave a vocal recital in the attractive salons of Madame Thayer, Avenue MacMahon. Mr. MacBurney chose a group by Hugo Wolf, a Verdi aria and "Tom der Reimer," a ballad by Loewe; while Mr. Linscott was heard in a Schumann and in a Schubert group, besides some American songs. Both singers are students of King Clark, which was not difficult to discern as they both sang with a mastery of method and style peculiar to Clark's best efforts. By the fruit ye shall know the source.

At Madame Thayer's salons on another evening were given some very successful musical and dramatic "charades," in which the following musical people had acting roles: Charlotte Lend (first appearance since her return from America), George Harris, Jr. (also first appearance), Jan Sicksz, Elsie Sherman, Mr. and Mrs. Sorrell, Rose Browne, of London; Miss Johnstone, Mr. and Miss Sturgis, Emma Patton, and Delma-Heide.

Henry Eames' assistant, Alleyne Archibald, was the pianist at the Vitti Atelier Reunion last Sunday evening. She played the Bach-Brassin toccata and fugue, in D minor; Chopin's C sharp minor nocturne; Scharwenka's arrangement of Schubert's "Impromptu" and "Hungarian March," and the Dohnanyi rhapsody. Miss Archibald is well schooled and a brilliant pianist, and her playing on this occasion was enthusiastically received. As encore numbers she played Chabrier's "Bourrée Fantastique" and a nocturne by Paul Juon. Sarah Wilder (a pupil of Alice van Gelder), being ill with a severe cold, was replaced on the program by C. Edward Clarke, who sang "My

Redeemer and My Lord," Buck; "The Three Fishers," by Hulla, and Chaminade songs.

In a communication, which was sent to the press by the opera management, and which appeared in print yesterday morning, MM. Messenger and Broussan deny that the production of "Bacchus" has been postponed until next autumn. On the contrary, they declare that it will be played in April, as understood all along.

This statement of the Opéra directors must be formally contradicted. It is true that "Bacchus" is to be played in April, but it is none the less true that there was a question of its not being played, as MM. Messenger and Broussan and their friends themselves announced the fact



THE COMPOSER, XAVIER LEROUX, AND MADAME LEROUX.

that it would be quite impossible to make the necessary preparations in so short a time.

The truth of the matter appears to be this: That the support of M. Heugel, who is the publisher of "Monna Vanna," as well as of "Bacchus," was latterly very valuable

to the Opéra management. From that time the strict observance of the contract, by which MM. Messenger and Broussan were joined to MM. Mendes and Massenet was decided, and it should be noticed that at the same time the Opéra quarreled with the agent, who was the first to arrange for "Salome" in France, and whose collaboration could not be counted on, and the obstacles which prevented the presentation of "Bacchus" suddenly disappeared.

Although the Opéra will not admit that an extraordinary meeting of shareholders will shortly be held, M. Messenger, who has nothing to fear, will be in favor of the dissolution of the society, and he has the right to ask this after the deficiency of 300,000 francs. M. Broussan, whose consent is indispensable, will be in opposition.

As, on the other hand, the shareholders could only intervene successfully after the disappearance of three-fourths of the money, they will make other plans, the result of which will be that one of the directors will find himself in a very uncomfortable position.

In short, on Monday, "Crépuscule" will be again played at the Opéra, although it was decided some time ago that after January 2 this work of Wagner should cease to figure in the repertory of the Opéra.

Yesterday, M. Maeterlinck summoned before the president of the court MM. Messenger and Broussan and Henry Fevrier, and demanded the right of sequestration for the score of "Monna Vanna."

The case was yesterday brought before M. Ditte, who having heard Maître Reverdy, for M. Maeterlinck; Maître Millerand, for the Opéra, and Maître Aubepin, for Henry Fevrier, gave judgment that M. Maeterlinck had no right to demand the sequestration of the score of "Monna Vanna," as he (M. Maeterlinck) had given Messrs. Heugel & Co. full right to edit, publish, print and sell the work, and also to translate it into any language to be played in the theaters of any country, and he could not, therefore, prevent its being played at the Opéra.

M. Maeterlinck will probably make a further appeal, which will be heard before the First Chamber of the Tribunal toward the end of January, but it is thought that he will not gain his point on account of the contract with Messrs. Heugel, the facts of which seem to be incontestable.

DELMA-HEIDE.

The Power of Performance.

He—"My dear, I have a splitting headache. Can't you manage to get rid of these people?"

She—"I can't very well show them to the door."

He—"Certainly not; but you can show yourself at the piano."—Figaro (Paris).

The Bremen Philharmonic concerts have been very successful this winter. Some of the composers performed were Strauss, Liszt, Reger, Nicodé, Wagner, Berlioz, Glazounow.



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39, RUE MARBRUE (CHAMPS-ÉLYSÉES),
CABLE AND TELEGRAPHIC ADDRESS: "DELMARXIDE,"
PARIS, January 18, 1909.

"Monna Vanna" still remains with us, in spite of the strenuous opposition of its author, Maurice Maeterlinck. Whether this work will continue to be played is a matter that will not be decided until after the 21st of this month, when the dispute is to be settled. The general, i. e., public or dress, rehearsal of this work was given on Sunday evening, for the benefit of the sufferers in the Messina disaster, and went off without any notable incident. All were unanimous in their admiration of Muratore, that magnificent artist and perfect singer. Delmas was superb, and Marcoux must be mentioned as a very remarkable dramatic artist. Lastly, Mlle. Bréval was appreciated in the same way that she always is. It was a noticeable fact that the name of M. Maeterlinck did not appear on the program. After all, perhaps he is not the author of "Monna Vanna." But if not, why the disturbance?

After the dress rehearsal of "Monna Vanna," an opera in four acts and five tableaux, the text by Maurice Maeterlinck and music by Henry Février—which was given at the Opéra for the benefit of the earthquake sufferers in Sicily, the work had its so called première on Wednesday night last. The consensus of opinion expressed by the leading critics is to the end that the music of Février is very agreeable, and wholly subservient to the text—even slavishly so—but that that cannot be found fault with inasmuch as the text is so beautiful and perfect.

The lawsuit resulting from the conflict between M. Maeterlinck and the directors of the Opéra in regard to the production of "Monna Vanna" will come up for hearing before the First Chamber of the Court of Appeal on January 21. M. Maeterlinck desired that the opera should be produced at the Opéra Comique, and when the dress rehearsal was announced at the Opéra for Saturday last he applied to the Civil Tribunal of the Seine to have a sequester appointed to take possession of the libretto and the musical score until the question were decided by the law courts. This request was refused. Hence the present appeal.

On the 10th inst. a competition was held at the Salle Gaveau to decide on the merits of ancient and modern violins with regard to their sonority. There were nineteen violins in the competition. Paul Oberdoerffer played first

an aria by Georges Enesco upon each of the nineteen instruments, and then Maurice Hayot played an allegro of his own writing in the same manner. The audience was seated in a hall, which was but dimly lighted in the interval between two consecutive numbers, the lights being turned on to allow the judging members to make notes. The violins were arranged on a table and covered with a heavy cloth. Each violin was numbered, and those who were called upon to give, or record their opinion, only knew the number of the violin which had just been played—and not whether it was ancient or modern. The solo numbers were accompanied by a small orchestra, comprising two violins, two violas, two cellos, one contrabass and piano. The results of this aeropage were the following: Bernadel (M. Hayot's own Conservatoire prize instrument), 102; Stradivarius, 96; Vuillaume, 92; Guadagnini, 85; Guarnerius del Jesu, 83; copy of Stradivarius by an unknown maker of the nineteenth century, Guarnerius del Jesu, Montagnana, 82 each. It will be seen that the results were quite in favor of old violins, with one exception, No. 1, which was a new violin. However, the result cannot really be decisive, for, as some one, who was a competent judge, remarked, it was impossible, after having heard the same piece played thirty-eight times, to judge very correctly. This person said that after the sixth repetition he was completely bewildered, and that the only way to decide on the merits of a violin was to play on it one's self for many hours. This experience or concours was organized by the French paper, Le Monde Musical. The total number of voters was 220.

The composer, Louis Etienne Ernest Rey, called Reyer, has just died at his villa at Lavandou, in Provence, where he usually wintered. His biography has no doubt appeared in THE MUSICAL COURIER ere this, following my cabled news of his death.

A telegram from Lavandou (January 15) says: "Villa Reyer itself, which stands in the midst of beautiful and picturesque surroundings, presents a striking contrast to the mourning within its walls. Reyer loved this bright spot, and was proud to point out its beauties to his friends who visited him there. It was here that he finished 'Sigurd.'" A few days before Reyer fell sick, his friend, Georges Leygues, paid him a visit, and he, as usual, did the honors of his beloved Lavandou. He was very popular there. The fishermen knew him well, and were always ready with a cheery word when he passed. Many of the people of the place were glad of his ready advice, and,

while he treated all with a generous camaraderie, he received infinite respect. So that it is well understood that the whole population of Lavandou is at the present time in mourning, for in Reyer they have lost a true friend and generous benefactor. The schools, the jetty, the paths leading to the beach, the market place, partly owe their existence to his suggestion or help. There is Avenue Ernest Reyer and Place Ernest Reyer. The funeral service of the master will be celebrated at Lavandou on Sunday afternoon at 2 o'clock. Immediately after the ceremony the body will be carried to Marseilles, where the interment will take place. Reyer expressed a wish to be buried in his native town. Many telegrams of condolence have been received, notably from the Minister of Public Instruction, the Academy of Beaux-Arts and the Opéra management.

This is how Ernest Reyer spoke of his career: "I studied music in Marseilles, and when I was six years old to some small prizes for solfège. But this was only a pastime, and, as generations of Reys had been business people, at sixteen I was sent to Algeria, and entered the business house of one of my uncles. Between two expeditions I composed a 'Kyrie' or an 'Ave Maria,' and my first scorings were scribbled on the backs of the bills which were given into my charge. I sought the society of amateurs, the demon of music urging me forward, and my first piece, a 'Messe Solennelle,' was played before the Duc d'Aumale. Encouraged by this success, and seeing that I was not fitted for a business calling, I returned to France to try my luck as a composer. Young Ernest Rey became Ernest Reyer. My aunt, Louise Farrenc, was professor of the piano at the Conservatoire. She became my teacher, and soon introduced me to many artists of renown; this was after the Revolution of 1848. The romanticism I had acquired in Algeria met with a ready welcome everywhere. I reminded Theophile Gautier that I had one day met him dreaming in the streets of Algiers, and we immediately became friends. 'Let's work together,' said Theo, and 'Le Sélem' was the result. I was launched. Theophile Gautier then wrote the scenario of 'Sakuntala' for me, and this was given at the Opéra in 1854. And Berlioz called me his best friend. After that I composed 'Maitre Wolfgram' and the others."

Yesterday's orchestral concerts were largely attended, as usual. At the Châtelet the program presented among other things a repetition of the ninth or choral symphony, with Schiller's "Hymn to Joy." This concert of Colonne opened, in homage to the memory of Ernest Reyer, with

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that composer's "Sommeil de Brunehilde," from "Sigurd." Raoul Pugno was again heard at these concerts, scoring one more success. His contributions were the concerto in D minor of Bach and the "Variations Symphoniques" by César Franck. The Lamoureux concert offered an interesting variety of compositions, among these the "Dante" symphony of Liszt and a lyric scene, "La Sulamite," by Chabrier, written on a poem by Richepin. Jeanne Raunay sang the part of Sulamite, and later an aria from the "Freischütz," with both of which she won great applause.

Tuesday's Philharmonique evening at the Salle Gaveau was one of unalloyed joy with Raoul Pugno and Eugene Ysaye. The program was opened with Schumann's D minor sonata for piano and violin. Following this sonata came one out of the days of Handel, which he wrote for two violins and the organ, and in which Ysaye was ably seconded by a violinist named Deru, both being well supported by M. Krieger at the organ. In the Italian concerto Pugno simply revelled, rolling off runs and pearly scales. The two big men, big in every direction, finished their splendid evening with a not easily forgotten performance of the Beethoven "Kreutzer" sonata, after which the noisy applause would not die, but had to be killed by turning off the electric lights.

The Cirque d'Hiver Orchestra went on strike the other day. Policemen had to be called in to protect the musicians who replaced them from the wrath of the strikers.

At the Théâtre Lyrique de la Gaité the success of popular priced opera continues unabated. This week's performances will be: Monday, "Paul et Virginie"; Tuesday, "Cendrillon"; Wednesday, "Jean de Nivelle"; Thursday (matinée), "Paul et Virginie"; soirée, "Lucie de Lammermoor" (Alice Verlet); Friday, "Cendrillon"; Saturday (matinée), dress rehearsal of "Hernani"; soirée, "Lucie de Lammermoor"; Sunday (matinée), "Jean de Nivelle"; soirée, "Cendrillon."

In the salons of Madame Thayer, Avenue MacMahon, on Sunday evening, a very enjoyable vocal recital was given by Charlotte Lund and George Harris, Jr. Jan Sikesz also contributed some piano soli. Both singers were in fine condition and they never sang better than on this occasion. In the duos their voices blended exceedingly well. Their interesting program follows:

Duo, Prologue from Les Chansons de Lillah.....Georges
Duo, L'Addio.....Nicolai
Aria from L'Africaine.....Meyerbeer
Still wie die Nacht.....Bohn
Widmung.....Schumann
Clair de Lune.....Szulc
Le Manoir de Rosemonde.....Duparc
J'ai pleuré en rêve.....Hila
La Chanson des Baisers (Valse).....Bemberg
Romance.....Schumann
Polonaise.....Chopin
Aria from Griseidis.....Massenet
Come Back.....Roger Quilès
Boat Song.....Harriet Ware
Comin' Thr' the Rye.....Old Scotch
Accompanist, Marie Schwab.

The last fortnightly program of the class of Henry Eames was made up exclusively of compositions for two pianos. Works by Mozart, Knorr, Norman O'Neill and Saint-Saëns were presented.

The brothers Kellert furnished the entire program on Sunday evening at the Students' Reunion, when they were heard in ensemble and solo numbers which included the B flat trio, op. 99, of Schubert; ballade, op. 23, of Chopin, and "Campanella," Paganini-Liszt; "Rêve d'Enfant," by Ysaye, and "Caprice" of Saint-Saëns, Ysaye; symphonic variations by Boellmann; sonata, violin and cello, op. 8, Handel. The young Kellerts were heartily applauded and were obliged to add several extra numbers to satisfy the wishes of the students, who were out in great number.

The Quatuor Capet gave the third concert of their Beethoven series at the Salle des Agriculteurs, the program bringing three string quartets of the Bonn master. The second, sixth and thirteenth were played.

Alice Ripper gave two successful piano recitals, on the 7th and 14th inst., at the Salle Erard. Mlle. Ripper is a pianist of splendid ability, and if the expression were sufficiently "poetic," it would tempt one to say the lady is a "rippingly" good pianist. Her programs embraced compositions from Bach-Liszt, Chopin, Alice Ripper, Liszt, Bach-Tausig, Mendelssohn, Chopin, Schumann ("Carnaval"), and more Liszt.

Georges Pitsch, cellist, with Valentine Pitsch, pianist, gave a recital of sonatas at the Salle Pleyel.

Henry Russell, director of the Boston Opera, has arrived in Paris from London.

DELMA-HEIDE.



DRESDEN BUREAU, THE MUSICAL COURIER, 1
GEORGE BARRER, 22, JANUARY 15, 1900.

At the latest symphony concert, series B, Kathleen Parlow, the young American violinist, took the house by storm, her performance of the Mendelssohn concerto revealing pure and beautiful tone, a caressing tone, maidenly fantasy, and delicate poeise, while her execution of the wildest technical difficulties was of the most extraordinary brilliancy. Arriving late, I was sorry to miss the prologue to the opera, "Antony and Cleopatra," by the Russian composer, Serge Wladimirowitch Youferoff. I was told that the work loses something by being removed from its setting. It portrays the visit of Cleopatra to Antony in Sicily, and the music paints tonal pictures of



SELMA KURZ AS LAKME.

great magnificence. Our Royal Orchestra evidently enjoyed its task under the genial leadership of Von Schuch.

Presenting a program of "Chanteries Curieuses," Yvette Guilbert, the celebrated declamateur, gave a musical reading in the Vereinshaus not long since. She introduced her songs by a few explanations and commentaries in wonderfully expressive voice. These songs were mostly put to music by G. Ferrari, but whether in musical tones or in speaking tones it was all music of a most enchanting sort, as delivered by the singer. She showed that she is a born dramatist by her powerful delivery of "Les Cloches de Nantes," in which she describes the escape of a prisoner, while her large human sympathies and socialistic tendencies were evidenced by the recitation, with music, of "La Prière des Femmes" (words taken from the English of Thomas Rudmose-Brown), in which she described with passionate vehemence and an almost terrible force the crying wrongs of womanhood. With such a program Yvette Guilbert shows that she has abandoned her former questionable style of recitation and is devoting herself to a higher art, deserving of full recognition.

Speaking of a higher art, perhaps the most lofty devotion that has been seen in late times is that offered by Ruth St. Denis in her religious dances which she has been giving (accompanied by music) in the Central Theater. It would be difficult for an ordinary mortal, not gifted with much imagination, to picture religious scenes, amid the usual surroundings of vaudeville performance. It was therefore most appropriate that the direction granted to Miss St. Denis the privilege of giving her own matinee in order that she might present exclusively, in a suitable milieu, with no disturbing or alien influences, her beautiful religious dances, some of which represent the higher thought and symbolism of the Buddhist religion. If any one could convert to some of these beautiful and occult teachings, or to any high realm of thought, in purely spiritual abstraction, surely Miss St. Denis would be the one, who, by her exquisite and sublime poetry of move-

ment by her strong religious sense and feeling, could accomplish it. "I feel more uplifted by it," said one, "than by a sermon." Who that has ever seen her representation, for instance, of the Indian recluse, or ascetic, called in the Indian tongue "yogi," performing his religious rites, in the forest, could remain unmoved by it? The music to which she dances is by Walther Meyrowitz, and is excellent. Miss St. Denis travels with her own troupe. The stage setting is as complete as it can be, since actual Indians, actual Indian language, Indian scenes and costumes help to transport us to the country which she has studied with so much evident devotion and care.

Vianna Da Motta, whose acquaintance our public first made in a Philharmonique concert of this season, introduced himself most favorably to a Dresden audience upon the recital podium. The Palmengarten was quite full, an event worthy of notice, as Dresden is not over partial to strangers, although in this case he does not appear quite as a stranger, for as a pupil of Von Bulow and Liszt he is well known to many here, especially among the older musicians. He is more under the influence of Von Bulow than of Liszt, until it comes to the interpretation of the latter's works, when he plays decidedly more in the subjective style of that master. His interpretation of the "Benediction de Dieu dans la Solitude" profoundly moved his hearers, the scherzo and march also being a most masterly effort. His leading characteristics are finesse and fine characterization. He has a musicianly, subtly fine brain, and in the fugue of the grand Bach toccata (arranged by Busoni) his true musical mettle was plainly shown, also in the charming Chopin mazurkas.

Among the musical jours and soirées musicales are to be mentioned those of Herr Gerard Schjelderup and wife, Mr. and Mrs. Percy Sherwood, Herr Johannes Schmidt and wife, Herr Aug. Ludwig and wife, Frau Geheimrat Pagenstecher de Sanset, who has built a salon and private stage for her pupils, and holds most interesting seances; Fraulein Wallowitz (when Frau Laura von Wolzogen, wife of Baron von Wolzogen, the novelist, sang); also the pupils' soirée of Fraulein Ziegler; the large reception of Mrs. and Miss Pearsall, when Herr Kratina arranged the music. Cards are soon to be issued for a soirée of Herr and Frau Albert Fuchs. Especial mention should also be made of the reception at the American Consulate, when music of excellent quality was provided and a large and distinguished coterie of guests were present.

E. POTTER-FRISSELL.

The Late Fernando Vert.

The death of Fernando Vert was announced in this paper several weeks ago. THE MUSICAL COURIER herewith publishes the address delivered at the graveside by the Rev. Father Bernard Vaughan, who said the requiem mass in the Church of the Immaculate Conception, Berkeley Square, West, on the same day, Wednesday, January 16. The interment took place at High Gate Cemetery. Father Vaughan's address follows:

"Dear Friends, before I do anything else I feel it is my duty to explain my presence here today.

"Fernando Alonzo Vert was taken to a dear Nursing Home, when he sent for me and expressed a wish to be admitted into the Catholic Church. He told me that he had contemplated taking the step for a very long time, but could not sum up courage enough, as it meant breaking with the past and the confessing of his whole life. At first I intended to leave him in quiet contemplation of the step he wished to take till the following morning, so as to prevent anything being done without due reflection. However, on looking into his face, with his pleading eyes, I detected evidence of a speedy dissolution of the body, and I thought, Why not receive him now? Accordingly I prepared him. He then poured out to me the whole story of his life, expressing repentance for all his past sins. I then, in the name of God, gave him the blessed privilege of absolution. Before leaving him, I told him he must bear his sufferings as a penance for his past life. Must we not hope that our Lord has already pardoned him all his shortcomings? The morning following his reception I was informed that Fernando had gone to God.

"I mention these facts, so as to prevent any misunderstanding as to how Fernando Vert came to be received into the Roman Catholic Church. He was received because he wanted to be received. He himself pleaded for it. The Catholic Church is a good one to live in and a better one still in which to die. Our lives are in our own hands, and it depends entirely upon ourselves whether the Master shall meet us at the Golden Gate with a smile or with a frown. When He does ring us up, whether peer or peasant, we must just drop everything and answer the call."

Father Bernard Vaughan ended his little discourse at the graveside by warning the mourners present to watch and pray, and so to be ready to answer, like Fernando Vert, the call:

"The Master is come and calleth thee."

AURELIA JÄGER, RENOWNED SINGING TEACHER.

It was during the latter years of Richard Wagner's life that that master made some friendships which really proved helpful to him. Among those admitted into intimate relationships with Wagner's family were the German tenor Ferdinand Jäger and his accomplished wife, Aurelia Jäger, née Wilczek. After a limited engagement as coloratura singer in Germany, Aurelia Wilczek married the German tenor. She retired from the stage to fill the duties of wife and mother, but "what is bred in the bone" will be manifested no matter how many bushels seek to cover up the lights. It was while Wagner was preparing for his production of "Parsifal" at Bayreuth that he discovered the young wife of the tenor Jäger to be a woman of extraordinary ability. In private rehearsals she sang for the master certain parts in his last great work. Then she took the three daughters of Wagner by his first wife in hand and trained them to sing and act the roles of the Rhine Daughters in "The Nibelungen Ring." Wagner was so impressed by Madame Jäger's skill as a teacher that he said to her one day:

"You have the real gift for teaching; why are you wasting your time?"

The suffragists doubtless would applaud this statement, while the conservatives, especially in Germany, where they think that a married woman has no right to do anything but cook, sew and bring up her children, would frown upon such revolutionary advice to a wife and mother.

Madame Jäger was not long in making up her mind. She took Wagner's advice, became a teacher and after several years' experience was engaged for the Royal Conservatory in Vienna. She became renowned all over Germany and Austria; her fame as a teacher extended beyond these borders, for her pupils were singing in opera houses all over Europe. When Heinrich Conried was appointed manager of the Metropolitan Opera House, he brought Madame Jäger to this country to direct the opera school which he established. Her influence and methods soon brought forth fruits, for it was Madame Jäger who trained the flower girls for the first performances of "Parsifal" at the Metropolitan Opera House.

Madame Jäger's presence in this country attracted the attention of other schools, and among these the Master School of Music in Brooklyn succeeded, through an arrangement with Mr. Conried, to have Madame Jäger's services for two days a week. This part time at the Brooklyn school went on for four seasons, and when the opera school at the Metropolitan Opera House was closed at Mr. Conried's retirement as manager, the Master School in Brooklyn immediately made a new contract with Madame Jäger for all her time. Now she devotes all her days to directing the musical education of pupils at the Brooklyn school.

She lives in a luxurious apartment in the Standish Arms on Columbia Heights. From Madame Jäger's studio one gets a superb view of New York Bay and all the glories of the marine exhibition. At night Manhattan with its myriads of lights resembles a huge fairyland. It would seem that no one could live amid such surroundings without growing younger and happier every day, and that is how Madame Jäger impresses her callers. No prima donna receives more veneration and admiration than this little woman, whose personality combines the feminine charm with artistic vigor and the wisdom that is rare indeed in the musical world. To state that Madame Jäger is beloved by her pupils, the faculty of the school and the directors, is but to repeat what every one over there knows.

To the writer, Madame Jäger said "Many regrets were expressed when the opera school at the Metropolitan Opera House was closed. I was personally sorry, because we were beginning to show the results of our work. When I first took up the task of training the young women for the flower girls in "Parsifal" I found that most of them sang with faulty tone production, so in three months I was obliged to help many of them to overcome vocal defects in addition to training them for their parts. I believe, of course, that tone production, the old Italian method, is the basis for vocal culture. I am half Italian and half Bohemian. But at three years of age my parents removed from Austria to Mannheim, Germany, where I was brought up. My mother was a singer and my father a musical conductor, so you see it is not at all remarkable that I myself should be musical. I sang the principal coloratura roles, and while my operatic career was brief, I have taught many who are today filling good positions."

Madame Jäger said that pupils of the opera school at the Metropolitan during the Conried term are singing at opera houses in Berlin, Munich, Prague, Breslau and Vienna. Madame Jäger also said we need above all in this country, and that right here in New York, a theater where our young pupils may make their operatic debuts.

Continuing, Madame Jäger added:

"During my years as head of the opera school in Manhattan, we showed what could be done. The very first year one of the girls saved a performance of "Die Walküre" by singing one of the roles on a few hours' notice, and that without rehearsal."

Among Madame Jäger's pupils who have won glory in recent years in Europe are Hermione Bossetti, coloratura soprano, and Irma Koboth, dramatic soprano, both of Munich, and Marie Dietrich, coloratura soprano, in Berlin. Ellen Beach Yaw, the American soprano, and Jeanne Jomelli, the Dutch prima donna, are among the singers who have studied with Madame Jäger on this side of the

Atlantic. Herbert Watrous, the basso, who distinguished himself at the last Maine Festival, is another pupil of Madame Jäger. Ferdinand Jäger, teaching successfully in St. Louis, is Madame Jäger's son. In a recent letter to his mother, Mr. Jäger enclosed a clipping, of which the following is an extract:

If Ferdinand Jäger can instill into his pupils some of his own instruction, received in European musical centers (his mother was his teacher) he will revolutionize the vocal situation here. As a singer he is immense; as a teacher he ought to be ashamed if he cannot develop in pupils what he possesses himself.

Mr. Jäger, who is blessed with a fine baritone voice, is doing his best to carry out his mother's ideas in the West.

Those who enjoy meeting Madame Jäger never tire of hearing her speak of her days spent at Bayreuth. Her interviews with Wagner and his opinions of art and colleagues and all else that is important are among her treasured recollections. She was also the friend of Brahms, and the late Hugo Wolf, and the Lachners. Vincenz Lachner was one of her teachers. But it is Wagner and his family that Madame Jäger remembers with feelings that may yet inspire her to write a book of reminiscences. Naturally, the intimate relationship to which she and her husband were admitted, will prevent her from revealing all that might be interesting. However, others have not her delicacy and loyalty.

Madame Jäger declared that Wagner often stated that his successors in the modern school of composition would go too far. She declares, now that Wagner's words were prophetic, and believes the time has come to call a halt. Madame Jäger has a positive distaste for Debussy.

With a fascinating turn of her head she exclaimed: "It is not music."

Even "Pelleas and Melisande" could not convince Madame Jäger to change her mind.

"We all need," she added here, "to reflect upon the words of Goethe, who maintained always that nothing could atone for any violations of artistic models."

Madame Jäger expressed her enthusiasm for the work that was being accomplished at the Master School (vocal department) in Brooklyn. The utmost harmony prevails among the faculty. Beautiful voices are being trained for opera and concert, and those whose voices are not beautiful but who have talent and show seriousness in their studies, are being educated for teachers.

The spirit of commercialism is wholly eliminated from the school. Men and women prominent in artistic and social ranks of Brooklyn are interested in the school and that interest is most practical, for the annual deficits are met in the same broad spirit that prevails in the colleges and universities. Madame Jäger is the soul of the artistic side, and it will not be her fault if singers and vocal teachers are not developed there.

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MUNICH, January 9, 1909.

The most important musical events of the season in Munich have been orchestra concerts. In spite of the dubious outlook for our orchestras arising from the situation of last spring, no less than four played here early in the season.

The "Hof Orchestra's" concerts, under the direction of Felix Mottl, still maintain the lead, although it must be admitted that their performances are not all equally good nor are their programs exceptionally original. The most interesting was a Berlioz evening, when rarely heard works, such as "Marche Funèbre," from "Hamlet"; the ode "Le 5 Mai," and the cantata, "Cléopâtre," were rendered.

The season's greatest attractions were the concerts of the Tonkünstler Orchestra (formerly the Kaim Orchestra), a series of performances, each one of which brought us a magnificent conductor. Gustav Mahler commenced the series with his new seventh symphony and won for it a brilliant triumph. No less remarkable was the success of Fritz Steinbach, of Cologne, who rendered works of Brahms, rarely performed here, with a wonderful purity of style. Edouard Colonne gave a program consisting exclusively of French masters, but failed to awaken the interest aroused by his predecessors. In place of Max Schillings, who refused to conduct, as he had contracted to do, Oscar Fried presented himself with a program of modern composers and proved himself to be a conductor of great endowments and temperament. Then came Felix Weingartner, who, after many years' absence, made his rentrée in Munich as director of the same orchestra he had formerly led to many a victory. His symphony in E flat major, as well as works of Berlioz and Beethoven, were received with enthusiastic applause by the delighted listeners.

The Konzert Verein, successor to the Kaim Institute, has, in spite of enormous difficulties arising from the boycott of the Musikverband, managed to reunite in a new orchestra, composed of excellent strings, although the wind instruments are not yet entirely satisfactory. Ferdinand Löwe has worked untiringly in training the new organization, whose five concerts have proved him to be a brilliant conductor, although the programs selected offered few novelties.

liant conductor, although the programs selected offered few novelties.

The Opera has brought us nothing new of importance. Reznicek's "Donna Diana" was given only a few times, and Debussy's "Pelleas et Melisande," though much talked of, could not continue long after its première, which had a cool reception.

DR. EDGAR ISTEEL.

Necrological Notes.

[From New York Evening Post.]

The late Professor Gevaert, the eminent Belgian scholar and composer, was very particular in regard to the directions he gave as to what music was to be performed at his funeral. "I desire," he wrote, "that the liturgical numbers of the mass in the Gregorian chant be performed, if possible, without organ accompaniment, with the exception of the 'Dies Irae,' which I would like to have sung in the Parisian manner, solo alternating with chorus. . . . When the coffin is carried out I beg that the 'De Profundis' be sung en faux bourdon, the only kind of music I wish to have at my funeral."

Ernest Reyer, the famous French composer, who died a few days ago, was bitterly opposed to cuts being made in his operas, though experts might deem them necessary for their success. Concerning his best opera, "Sigurd," Grove says: "On June 12, 1885, 'Sigurd' was performed at the Grand Opera in Paris, but at the general rehearsal the directors thought fit to make curtailments in the score, and the composer retired, protesting against such a proceeding, and yet unwilling to withdraw a work on which so much trouble and expense had been bestowed, on the eve of its production. He threatened never to set foot in the opera house until his score should have been restored to its original integrity, and he kept his word. The public, less exacting than the composer, received the opera with increasing sympathy."

More Pepper.

[From Life, New York, January 19.]

If you find in your newspaper an article which appears, on examination, to be

A tour de force in esoterics.

A farrago of phrases designed to split the ears of the groundlings,

Verboosity veiling vacuity,

The chances are that there has been a Musical Performance of Some Importance, to which a Competent Critic has addressed himself.

Paternal Philosophy.

Melinda—I'm crazy to study music.

Father—So you are; so you are.

Von Vignau, the retiring managing director of the Weimar Opera, has been succeeded by von Schirach.

EMILIO DE GOGORZA'S SONG RECITAL.

With the mass of musical New Yorkers opera mad, it is rather surprising how well certain song recitals are being supported this season. Emilio de Gogorza, whose metropolitan appearances are few and far between, attracted an overflowing house for his recital in Mendelssohn Hall, Tuesday afternoon of last week. This baritone is a singer of marked individuality, combined with the imagination that enables him to sing with conviction almost in any language and lyric school. Assisted at the piano by Harry C. Whittemore, Mr. de Gogorza sang the following songs in Italian, French, German, Spanish and English:

Come raggio di Sol.....	Caldara
Where'er You Walk.....	Handel
Air de Thoas, Iphigénie en Tauride.....	Gluck
Mondnacht.....	Schumann
Lockruf.....	Rückert
Feldeinsamkeit.....	Brahms
Lenz.....	Hildach
Le Mariage des Roses.....	Frank
Suzanne.....	Paladilhe
Le Plongeur.....	Wider
En Calésia.....	Alvarez
Canto del Presidiario.....	Alvarez
El Celoso.....	Alvarez
Requiem.....	Homer
A Dream.....	Brookway
The Lark Now Leaves Its Wat'ry Nest.....	Parker

The singer received a most cordial welcome from an audience that included many social and artistic celebrities. Mr. de Gogorza's voice and style are captivating, no matter what he sings, but he delighted his listeners most in the French and Spanish songs. He, however, disclosed pure diction in the other songs. His English was good to hear, and why should it not be? Mr. de Gogorza was born in Brooklyn, of Spanish parentage, and his home is here in Manhattan.

Of the Alvarez songs on the list last Tuesday, the "Canto del Presidiario" is most characteristically Spanish. These are fascinating songs and De Gogorza's interpretation will help to make them popular. There are few singers of Latin extraction who impress the auditor as being so sincere as this artist. His art is indeed cosmopolitan. His polish is without affectation, and in all that he attempts he reveals the resourceful mind and the consummate artistry that is the result of endless study. Many of the resident singers gave annual song recitals in New York. While it is plain to see that De Gogorza copies no one, he ought to plan hereafter to give one concert in New York each season. Besides playing excellent accompaniments for the baritone, Mr. Whittemore added four piano solos to the program—barcarolle, by Isidor Philipp; a concert study by Emile Forgues; "Song Without Words," by Fauré, and Moszkowski's "Spanish Caprice." After his group of Spanish songs, Mr. de Gogorza sang as an encore a French song: "Au Claire de la Lune."

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Heinrich Gebhard's Artistic Triumph in Boston.

Heinrich Gebhard received an ovation at his Steinert Hall, Boston, recital January 18. The entire floor space, galleries and boxes were taken days in advance, and at the recital many came who could not be accommodated with seats, and were compelled to withdraw without hearing this American pianist. Brahms' rhapsody, G minor, op. 79, No. 2; the "Waldstein" sonata, op. 53, Beethoven; prelude, from "Prelude, Aria et Finale," César Franck; "Impromptu No. 2," Fauré; "Reflets dans l'eau" and "Jardins sous la plume," by Debussy; scherzo, B flat minor, op. 31, Chopin; "In the Ruins" (from "Memories of Iona"), Helen Hopekirk; "Navajo War Dance," Arthur Farwell; "Canzone," Clayton Johns; "Waldestrauchen" and fantasia on Verdi's "Rigoletto," by Liszt, was the program played by the artist. The instrument sang in a way not to be forgotten, even in Gebhard's sterner moments, and when nuances and pianissimos were required his great gift of temperament gave naught but the clearest liquid tones, and his wonderful fingers and wrists dexterously painted pictures and told tales in a way that caused his hearers to cheer and stamp and clap and call him back over and over again to repeat the charm. There was brilliant technique; an authority in reading that was artistically warranted; a prodigality of temperament, artistically employed; a poetical insight and spontaneity all gracious indeed to the ear. Mr. Gebhard has won his people, and by people is not meant his personal friends, but the disinterested laymen of the public, and has proved that "a prophet in his own country" can attain to whatever he pleases, provided he has the power within himself. Of the comparatively few American artists who rank high Mr. Gebhard, with his admirable piano playing has made himself worthy of a place on the top of the list.

The Boston press has the following to say of Gebhard's playing:

The groups of pieces were well contrasted. There was due consideration for the romanticists who are now classic, and for those who will be classic in the eyes of following generations; nor was Mr. Gebhard afraid to play short pieces by composers of this city. Mr. Gebhard has not given a recital here for some time, but he has been heard in symphony and chamber concerts, in ensemble, and this experience has aided in the development of his natural gifts and requirements. He has now a broader conception; and while perfection in detail is no longer to him the thing of primary importance, he does not unduly subordinate it. His technique is now as a second nature and serves first of all in poetic interpretation. This interpretation is versatile, as the taste of the pianist is catholic. Some may have feared that his interest in the music of Loeffler, Debussy, Gabriel Fauré and others of the ultra-modern school might make him a specialist; but yesterday he played the rhapsody of Brahms, the one that pleased Billroth as suggesting the "heaven-storming" Johannes of the earlier years, with the sweep, the strength mingled with restrained tenderness, the passion now smoldering and now flaming, that characterize this noble

composition. Would that Johannes had always written in this vein. Equally poetic was Mr. Gebhard's interpretation of the sonata, which some pianists analyze in public, while others take strange liberties with it to make it the more "modern." In the group of pieces by Franck, Fauré, Debussy and Chopin aesthetic comprehension and fine imagination were displayed, so that sensitive hearers thought neither of composers nor of pianist, but they themselves, under a spell, wove fancies and dreamed dreams. The performance of the Impromptu was both liquid and brilliant.—Philip Hale, in Boston Herald.

Mr. Gebhard is a pianist of high rank, one who takes his art as something to be respected, and in a modest, unassuming way per-



HEINRICH GEBHARD.

forms his mission skillfully and without sacrificing the intent of the composer to exploit the dexterity of the performer. In his work one is conscious of a thoughtful, cultivated pianist, equipped with admirable technique, keen sense of rhythmical values and an even tone, from the fullest forte to the most delicate pianissimo passages. The Brahms rhapsody was a splendid example of the sustained legato, smooth and flowing, and the subtle harmonies and poetic emotions of the Beethoven sonata were given with a deep appreciation of the conflicting sentiments embodied in this composition. Coming to the lighter compositions Mr. Gebhard

displayed facility in technique and, when needed, a singing tone of the sweetest quality. The Debussy numbers and Chopin's scherzo were fine examples of deftness in execution. The "War Dance," by Farwell, was an odd kind of piece, typically played. In piano pyrotechnics the Liszt fantasia gave good opportunity for display in this line, which Mr. Gebhard did to the great delight of his auditors. Chopin brought out an encore, Liszt several.—Boston Globe.

The second group was the most interesting of the concert. Cesar Franck's prelude was finely given, with dignity and power and perfect phrasing. The delicate scale work in Gabriel Fauré's second impromptu must also be chronicled. It was pleasant, too, to find a modern Frenchman adhering so clearly to the laws of musical form. Debussy's two pieces were also most graceful and effective. But we wonder how much there really is to this school of tone picturing. If, for example, the first of these had been played without any title being given, and at its close each auditor had been obliged to state what he thought it pictured, we imagine that there would have been as much chance of their responding "Pumpkins on the Vine" as "Reflections in the Water," which latter it is supposed to represent. Chopin's B flat minor scherzo was very well played. There was no exaggeration in the interpretation, but every one of its effective contrasts was well brought out. It is the most popular of the four and deservedly so. Mr. Gebhard drew the contrast between the scherzo and the trio very artistically. The last group contained a sop to the popular Cerberus, whose three attractive heads this time were Madame Hopekirk, Arthur Farwell and Clayton Johns (a handsome Plutonian for once), and then came the end with Liszt fireworks, as they sparkle in the "Rigoletto" fantasia, a work that will not go out of favor, however.—Louis Elson, in Boston Advertiser.

When the diversity of styles and qualities thus demanded is taken into account, the even standard of excellence maintained by Mr. Gebhard in his playing yesterday is seen to be the more commendable. If a formula for the playing of Mr. Gebhard were to be required, it might be compounded out of two elements, the lyric and that of virtuosity. And where these two find expression in a single piece, as they do in Liszt's "Waldestrauchen," Mr. Gebhard has a fitting vehicle for his powers. Mr. Gebhard added a crisp technique, which told in the shimmer of arpeggio background like sunlight among leaves, accentuating light and shade. The usual mannerisms of Liszt were softened in outline under the player's touch, and the composer's virtues of clarity and fluid melody caught the emphasis. Beethoven's mighty sonata took the player's intellectual measure. The version of this mountainous prospect given by Mr. Gebhard was one of bold outline, and color varied more in intensity than in tint. Its technical exactions came and went without blurs. And when he emerged in the last pages of the finale one virtue of his playing stood out above all the rest. In Mr. Gebhard's playing were both voices—thunder and song. Fauré's impromptu and Franck's prelude were played with a finer imagination than anything on the program except the rhapsody and the "Waldestrauchen." While Liszt's fantasy and forest idyll at the end of the program furnished the most flattering exploitation of what Mr. Gebhard can do, there was something earlier in the afternoon that displayed him less showily, but in qualities that are deeper and more sound. It was his initial number, the rhapsody of Brahms, which he played with a scholarship and strength second only to the scholarship and virility of Brahms who, like few before or since, composer, poet, or mere enamored lover, could rhapsodize without being maskish.—H. T. P., in Transcript.

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MILAN, January 20, 1909.

Madame Marie Gibello, who resides in Rome, read a paper at the recent Musical Congress of Milan, on the burning question of modern singing and teaching. Madame Gibello expressed her views as to why the lyric art is in such decadence and hers was a profound and scientific study of the question. She was applauded warmly and her success was so great that the secretary of the vocal section wrote her to send more copies of her paper, as there was a great demand for it from all parts. Madame Gibello, although French, has become practically an Italian, residing in Italy for the past twenty years. As it would be interesting to read her essay, I translate it herewith into English. The title is: "Interpretative Insufficiency of Singers and of Modern Teaching." It was read at the Didactic Musical Congress of Milan, December, 1908. This was the text, explaining the reasons for and methods of reform:

"It is useless to repeat to you at length what we hear to satiety, that 'there are no more singers; no one knows any more how to sing.' And really, if we judge of the conditions of lyric art by what we are daily offered even in our best theaters, we are forced to acknowledge its inferiority compared to the other scenic arts, which have had a very notable evolution during these last few decades. The inferiority is due evidently to the vocal insufficiency as regards interpretation.

"The greater number of lyric artists seem to ignore the fact that singing, like all true art really worthy of that designation, has an esthetic and emotional object, the expression of sentiment, and that the voice being the instrument employed to realize this object must possess the qualities of musical thoroughness, beauty, and expressiveness, indispensable in giving a correct interpretation to vocal music, and that the voice in order to be musically beautiful and expressive must have a physiologic and psychologic timbre. The physiologic timbre, whether natural or acquired (which I would also call esthetic timbre), is that quality of voice which gives it its musical sound, its sonority, its fullness; in a word, its plastic beauty. This results through the fusion of the two elements, range and vowel. However, these alone cannot serve for the interpretation of vocal music without the help of a third element, expression. The combination then becomes psychologic timbre or interpretative timbre. The innumerable combinations of these three elements—range, vowel, expression—correspond to all shades of sentiment, infinite as the human soul, putting at the disposal of the artist a living palette, rich in a thousand colors with which to paint the divers sentiments.

"Singers in general do not even suspect the immense resources of their organ, its impressive power, the surprising vitality it confers on the musical phrase; they know

not that in their voice resides their principal interpretative power; that the sincerity of expression in song has a far superior carrying power to the finest acting, and that the efficiency of the latter always remains far below the effect of a sincere accent. This ignorance is their excuse; how explain their insufficiency as regards the true expression, the psychologic stiffness of their voice, if not through the errors of modern teaching? Instead of vocal beauty or expression what do the innumerable public and private schools and institutions give us with the debutants they launch on the lyric stage each year? Screaming and diction, that is to say, singing in which music is not considered as the principal element and where sincerity of expression is lacking.

"To scream and to speak music constitute serious physiologic and psychologic errors, destroying the laws of phonation and wrongly attributing to the word an expression that the timbre of the voice alone possesses. Thus a secondary element usurps the right of song and takes the supremacy which rightly belongs to music and reverses



MARIE GIBELLO,
Professeur de Chant, Rome.

the order of things established by nature; song then is no more the ringing word, but the spoken sound.

"To scream is an esthetic error; the teacher instructs the pupil to force his tone, because not knowing how to cultivate the quality of the voice, he substitutes cultivating the quantity. The so called canon voices seem to have become the ideal in teaching, and the only object to attain. If a pupil could throw down the walls of a theater with a note, perfection would be attained! Amphion contented himself with rebuilding the walls of Thebes to the soft sounds of his lyre, but we are far from the esthetic culture of the ancients; nothing proves it better than those groups of people who surround certain phonographs, of which they envy the vocal prowess.

"Forte has no artistic significance, as we have no role

in the whole repertory which is purely athletic, and this is neither great nor sublime; it represents a material effort such as a drayman might make to lift some heavy weight, and as a direct vocal effect we have the following as a consequence: The impossibility of forming a timbre, that is quality, indistinct vowel, insufficient carrying power, and lack of expression. One cannot conceive how a teacher possessing a delicate ear can allow, much less teach, this screaming, unworthy of being called singing, making the forte the base of vocal study. The disastrous results of this unconscious practice of intensity are beyond demonstration. In some of those violent efforts the voice is likely to break suddenly, if it does not leave its possessor with a chronic laryngitis or pharyngitis; but this does not cure either teachers or singers of the mania for forcing and screeching.

"Diction is an interpretative error; more discreet, perhaps more subtle than shouting, but still not less dangerous. It is psychologic misery under golden vestments, wanting to convince with the lips that which the heart does not feel. If some one should say, 'I love you,' with three l's one is not tempted to believe it. Why, then, do we accept as sincere on the stage that which in life is considered false? In listening to certain singers, one would think that all the importance of singing lies in the words and more especially in the consonants through which everything vanishes, musical quality, beauty of voice, exact pronunciation of the vowel, truth of expression. The consonants whistle, roll, burst cacophonously on this vocal and musical disaster.

"The exaggerated importance given the text to the detriment of music and of expression can only be explained by an aberration of the musical sentiment and the absolute ignorance of the expressive power of the timbre. Let us look into the effects of exaggerated diction. It is quite in opposition to the formation of timbre, be it physiologic or psychologic, impeding the vowels to catch the right placement, and in giving to the word, to the syllable, ay, ot the consonant even, an expressive value which it really does not possess.

"Diction deforms the musical line by not allowing the execution of the crescendo and diminuendo due to the dynamic of sentiment, as the word does not adapt itself, like sound or tone, to this dynamic action, and the accentuation of certain syllables or consonants which stamp the musical phrase in the mind of the diseur is very often in contradiction with the phrase. Even rhythm is not respected by the diseur, for he takes liberties with the musical value in order to enable him to emphasize those details which to him seem most interesting.

"It is most especially to diction that we owe the complete absence of expression in the voice of the singer. If he recites or declaims his part rather than lives it, if he seems to illustrate music instead of feeling it, if he lends his physique to his role and not his soul, it is to this great psychologic error of diction that we owe this absence. As two ideas cannot simultaneously occupy the mind, the singer must choose between the two, because he cannot syllabate and express a sentiment at once and the same time.

"One cannot insist too strenuously on putting singers on their guard against this mode of exaggerating the word, which in a short time leads to an absolute loss of ease in the higher tones and to the saddest vocal decadence, without counting the harm caused in the domain of idea or mind, by following a false direction with stubborn continuity; if the singer does not react in time he must necessarily and fatally come to the simple rhythmic declama-



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tion, to that sort of song without music, in which the artists of the cafe concert excel.

"The following erroneous principles are often to be found, principles which threaten to submerge lyric art: 'Expression cannot be taught; if the pupil is a born artist it will suffice that the teacher places his voice; if he is not a born artist, all work is useless, as out of him only a machine for producing sounds can be made.' Thus, teaching being absolutely freed in that respect, proposes to its pupils a technic based on this false idea, a technic powerless to express sentiment which is not considered essential or indispensable in singing.

"On the contrary, expression can and must be taught; it must be the basis of vocal education, prepare the voice psychologically for its vocal education. Expression is very often at the mercy of inspiration because the pupil is never taught it, and it is for that reason that we have so many monotonous singers whose voices are incomplete and insufficient for interpreting vocal music.

"This void in teaching leads the pupil to imitation and to slavery; he either imitates his master's vocal color, to the great detriment of his own organ, or he remains subjective and personal, giving to all he executes his own peculiar vocal characteristics, even if in direct opposition to the sincerity of expression; such as the singer whose voice is plaintive in those passages where it should be assertive or enthusiastic; or like the singer whose voice remains cold and clear even when it should give forth a sombre and melancholy color.

"Some good teachers (alas, only too scarce!) teach their pupils indeterminate musical expression, or style, which, if even it does not convey the idea of sincerity, still gives to the auditor the idea of musical beauty. If this is sufficient for the execution of pure music, style is certainly not sufficient for the execution of vocal music, of which the words have a sense, a well defined expression which the hearer must perceive in the voice of the singer. The interpretative signs marked by composers, piano, forte, crescendo, diminuendo, etc., indicate clearly in singing as well as in instrumental music the dynamics of the sentiments, with this difference, that in song they have a very definite significance, and are not, as in pure music, quantities of an undefined kind. To resume, let me say that musical expression constitutes the line of song, its formal beauty; but sincerity of expression is indispensable to all lyric interpretation; their fusion is perfect vocal music.

"I think I have proved that expression can and must be taught; that it should be considered as an essential element of the vocal technic which the singer must acquire. We have already seen that the three elements, placement, vowel and expression combined, can produce an infinite number of timbres which correspond with all varieties of sentiment; I will therefore call technic of the timbres, that vocal technic which enables the singer to interpret any kind of music, ancient or modern, no matter how high and difficult it may be, with that sincerity of expression demanded today by the cultured public. Let us see how the teaching of this technic proceeds.

"The first exercises shall be based on the necessity of the accord between the two elements of the physiologic timbre and the vowel. Contrary to what is practiced in dictation, the vowel is joined to the height without any pretension at dominating or enslaving. This study also forms the pupil's ear, inspiring him with a sacred horror for all that which is not esthetic. This practice also allows the pupil to instruct himself at the same time in musical theory and solfeggio, so that, arrived at the point of applying the principles acquired, he will be able to read the music he is to study fluently.

"As soon as the pupil has sufficiently exercised and understood the physiological timbre, a third element may be introduced, expression, and this for the formation of the

psychologic timbre. Every exercise shall be considered as a short musical phrase of which the pupil shall vary the expression; his voice shall now be tender, now imperious, now soft, violent, passionate, etc., and as the vowel shall already be obedient to the harmonic height for the formation of the physiologic timbre, together they shall submit to that expression which brings to the timbre already formed those modifications which constitute its special character and give to the vibration its definite form. The voice will then acquire its psychologic flexibility, that is, the possibility of expressing no matter what sentiment, within the limits of height and intensity of course, with which nature had endowed it.

"Intensity alone shall never be exercised, but considered as a shade of expression, the timbre expressing a great sorrow, being different from that which expresses less intense pain. The pupil will thus avoid the inconsiderate and mechanical employment of intensity, to which he must always give a precise significance.

"The voice will then be ready for its musical education, which shall begin with the execution of vocalises. After having carefully studied the vocal part and analyzed the composition, the pupil will hunt up the general as well as the particular expression of each phrase which will always be a shade of the general expression. He shall look for and find the timbres which correspond to these divers expressions and apply them to the execution of the musical phrase which will thus acquire its right character. As the vocalises become higher and more intricate, he will resolve these difficulties with the aid of new timbres.

"Having thus acquired the facility of varying the timbres of his voice by the aid of expression, the pupil will find no difficulty in executing compositions with words to which only the consonant will be added, but he must never allow his mind to be occupied with it, as this passing element must not influence in the least the height, vowel and expression already fused in the timbre.

"For the interpretation of the repertory he will need to complete the expression by the psychology of the role he represents, the study of which will show him the modifications to bring to his own personal timbre, to cause him to select the best possible color of voice for his role, to give him the general characteristics of the individuality he represents. It is necessary that from the very first notes the singer emits the public should have the moral and physical impression of this individuality. It is not admissible, for instance, that Rhadames and Manrico, Leonora or Aida should have the same intonations for their sentimental manifestations, notwithstanding their singing in the same tessitura. These parts, although sung by voices of the same dramatic character, give us an impression of very different voices, each one having its own characteristic color, and which the interpreter must force himself to create in all its details, as he does in selecting a special costume, and in the make-up of his face, try to give us the perfect physical illusion of the personage. He must always seek to be sincere in his voice, in his interpretation, in accordance with modern exigencies, of course, of lyric art.

"The pupil shall study his score objectively, search for the effects of his role, and not his own personal effects, which may be in direct contradiction to the truth of expression. He will thus avoid exaggerated effects, which are always in bad taste, and will content himself with giving relief to his personage and not to his own personality, which he must absolutely leave aside if he wishes to become a veritable interpretative singer.

"This study applied to several roles will permit the pupil to make his debut without the slightest preoccupation, as he will be absolute master of his voice, cultivated to a technic which he will have applied from the start of his musical education.

"During the course of this study, loading down the mind of the pupil with a lot of principles more harmful than useful (regarding breathing, placing of the voice, the registers, etc.) should be avoided; it will be better to make the pupil observe the precise and constant relation existing between the concrete idea of a timbre and the preparation it gives the whole organism for its execution; thus will the faculty of attention as well as the muscular sense be developed, and this should be looked upon as a precious endowment (inestimable in fact), and for which the pupil will abandon the phonic action with the utmost confidence. The idea of a timbre comprising at one and the same time placement, vowel and expression, prepares in an adequate way the pulmonary bellows, the vocal chords and the harmonic cases; it is therefore not advisable to risk destroying the equilibrium already established by this complex idea for its material execution by nailing down the pupil's attention to only one of the organs of phonation.

"I insist on the principle that the idea, thought, should remain absolute and sovereign mistress in the art of singing. It is through the lack of experimenting and recognizing its power that this ideal art has become the prey of a materialism which crushes it. Unfortunately the malady is atavistic and consequently more difficult to uproot. Centuries long have singers been working their breath instead of working the color or timbre, and that they have seconded the caprices of their voices, instead of dominating them with the strength of the idea or thought. There is not a normal organ which cannot, when cultivated rationally by my treatment, arrive at developing its entire musical power and expressiveness, always sufficient, with few exceptions, for a reasonable interpretation of the lyric repertory."

The foregoing was read, as said, before the Musical Congress at the Milan centenary festivities with great success and several Italian and other papers have spontaneously offered to publish this interesting essay. Madame Gibello has now several pupils who, she hopes, will be a proof of what she professes and has studied so profoundly. She will soon put on the stage a singer (a real singer), in an old opera which has been in demand but which is never given because there are no singers to sing it. She is absolutely of the opinion expressed so often by the editor of THE MUSICAL COURIER, that Wagner can and must be sung and not shouted. Madame Gibello should soon be understood and come to the fore. E. R. P.

Florence Hyde-Jenckes a Bride.

Florence Hyde-Jenckes, whose fame as a musical manager extends over the South and West, was married Thursday morning, January 21, at the First Presbyterian Church, in Houston, Tex., to Col. C. F. Bates, formerly of Cincinnati, but now a leading citizen of the Lone Star State. The ceremony was performed by the Rev. William States Jacobs. The bride is a New England woman, but has resided in Texas for some time. Colonel and Mrs. Bates will be at home to their friends at the Rice Hotel, in Houston, after this week. As a wedding gift from the bridegroom, Mrs. Bates received a valuable estate in St. Louis.

Princess Marie, of Saxon-Meiningen, has commissioned the well known sculptor, Otto Lessing, to make marble busts of Beethoven and Brahms for the hall of the new court theater at Meiningen.

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The Berlin "Elektra" premiere will take place on February 6.

"Wireless" pianos might help, in some cases," comments the Evening Mail.

American composers could write operas like "Salome," but they don't wish to.

Henry T. Finck calls Mendelssohn "the greatest of the Hebrew composers." He forgets Richard Geyer-Wagner.

"Is China retrograding?" asks the Literary Digest. Not so long as it holds out against the establishment of grand opera there.

The disaster to the steamship Republic recently was a tremendous loss for Hammerstein, as it crowded him off the front pages of the newspapers for several days.

If, according to the daily papers, the present "Meistersinger" performances at the Metropolitan are so great an improvement over the former ones, then what of those they called "perfect" and "ideal" in the past?

Fritz Kreisler, the eminent violinist, and one of the greatest masters of the instrument, is now playing in Italy, after having been in St. Moritz for a while with Mrs. Kreisler, who has been ill, but now is recovered.

One of the two projected 26,000 ton United States battleships ought to be called "Richard Strauss II," because of ability to resist all kinds of direct attack, cross fire, vicious rear bombardment, literary torpedoes, and crafty and critical submarine mines.

"Salome" was discovered by some local critics last week. The Musical Courier recognized the phenomenal greatness of the work instantly at its New York premiere and said so. This paper has an opinion of its own and does not wait for the public to make up its mind in order then to go tamely toddling after.

Some musical writers assert that this is the centenary year of Chopin's birth, quite ignoring the evidence of the records in the church at Zela Zowa Wola (Poland), which show that the best of all piano composers came into the world there February 22, 1810. After all, it matters little whether this or next year be the tooth birthday of Chopin. His music will be with us always.

A cablegram from Lisbon announces that Mignon Gloria Nevada, Emma Nevada's daughter, has been making a great success in the Real Theatros San Carlos, and that the people there are very much interested in her singing. "The Barber of Seville" is the opera in which she is attracting the public. The Portuguese papers have been praising Mignon Nevada highly and she has become a fad.

In view of Alessandro Bonci's immense popularity, it is not surprising that he has been overwhelmed with offers from elsewhere. Bonci has signed a contract to sing fifty performances at the New Colon Opera House in Buenos Aires at \$2,000 a performance. With this contract, together with the one existing between the tenor and the Metropolitan Opera House, he is practically engaged to sing the entire year in North and South America. At the Metropolitan he has been engaged to sing from November until April, and is to sing in South America beginning in May and continuing to September. With these two contracts no opera house in Europe will have Bonci for many years to come.

Bonci has met with triumphs wherever he has been heard throughout the country this year (as he did last year), and the critics in the leading cities one and all declare that Bonci is the finest sample of pure, classic, bel canto singing. He is more than an exquisite and a great singer, he is also a fine actor and an artist with a poetical nature, a scholar and a man of dignity and culture.

Through an error the statement was made in this paper that Ysaye had charge of the violin class at the Brussels Conservatory of Music. It is César Thomson. We have had about 121 letters correcting that error, and we are much obliged to every correspondent. The fact that Ysaye is coming to the United States next season made his name more prominent, and as we never look into books or encyclopedias, we took the prominent name inadvertently. So much for publicity.

The opera singers are going into concert work and the concert singers into opera. American musicians go abroad to earn money and foreigners come here for the same purpose. Contraltos transform themselves into sopranos. Pianists covet laurels as composers and conductors. Symphonists yearn for operatic honors. Opera composers pine to prove that they can write symphonies. Critics praise one thing and another becomes great. Aren't matters topsy turvy in this world of tone?

From September, 1907, to August, 1908, the German opera stages produced "Carmen" 479 times and "Tiefland" 463 times. "Lohengrin" follows with 395 performances; "Tannhäuser," 332; "Mignon," 296; "Cavalleria," 246; "The Flying Dutchman," 241; "Faust," 221; "Salome," 217; "Walküre," 209; "Meistersinger," 183; "Siegfried," 157; "Götterdämmerung," 134; "Tristan and Isolde," 112; "Rheingold," 127; "Hänsel and Gretel," 136, etc. It is a striking sign of the times that "Salome" had more performances than "Walküre," "Meistersinger," "Siegfried," "Götterdämmerung," "Tristan and Isolde" and "Rheingold."

Speaking of the final chorus in the second "Meistersinger" performance last week, the Evening World says: "Nothing more effective has been done here for a long time. To Alfred Hertz, the conductor, to each individual chorister, and to every member of the orchestra, thanks are due for an impressive moment." Why omit thanks to the manager, his assistants, the stage carpenters, electricians, scene shifters, "supes," scrub ladies, ticket takers, ushers, firemen, carriage callers and special policemen. No invidious distinctions should be made. And before all things, why not thanks to Wagner for having written the "Meistersinger"?

In an article on "Elektra," published in the Chicago Tribune, for which, however, the music critic of that paper must not be held responsible, one of the sub-heads says that Richard Strauss cannot play his own music. Is it necessary for a composer to be a pianist or a digital performer of any kind? Could Richard Wagner play the piano? There are many flute players today who cannot write a canon, and many fugue writers who cannot play the organ. Richard Strauss certainly cannot play an orchestra or an orchestration or an orchestral—that is, he would not play some of these if he could. Playing an instrument! Why, who is responsible for such an idiotic statement? What has the playing of an instrument to do with the musical composition? As a matter of fact, however, Richard Strauss can play his own music and does play it, for he has accompanied his songs publicly and assisted in the production of his chamber music works.



BY THE EDITOR.

The Opera.

THUS far this season the Metropolitan Opera management has been conducting its affairs with dignity and composure. There has been no sensationalism, no flaring of trumpets, no clanging of bells—in other words, no circus demonstration, but a wholesome atmosphere of refinement, a self evident desire to show to the public and to the musical world what can be done in the action itself (without anticipating or predicting, and without subsequently commenting), permitting every act to rest upon its own merit.

Apparently that is what the majority of those interested in opera in this city desired. They wanted to get rid of cheap trumpery and of the ordinary newspaper notoriety—in other words, they wanted opera and opera only, so far as the performance itself is concerned, and what was taking place behind the footlights and in the retiring rooms of the orchestra players was not to be considered as a matter of publicity or of interest, for it is not of any consequence to the serious mind.

All this has been a difficult task, because the daily newspaper craves for information which should not be made broadcast—in other words, it pampers for the sensational, and opera cannot be successful that accommodates itself to this spirit. It can be successful for a time, but it cannot be a permanent success, as has already been demonstrated in years past.

A most curious aspect of all this is that this paper has for many, many seasons been calling attention to the operative defects—for twenty-five years—while the daily papers have been insistently and constantly praising the performances here, and they were absolutely so defective, so contrary to the very law of opera, to the science of opera, leaving aside entirely the question of art, which was not even dreamt of, the only point being personal publicity and reclame—that this paper has been compelled to make public these defects, while the daily press has been engaged in the now accepted spurious occupation of praising these same performances, these same methods. Today we find the daily press continuing the same thing with the opera at the Metropolitan, that is to say, that when it was faulty, indiscriminately defective, and without any spirit at all of art, it was praised by the same papers that today praise the performances as they are properly given.

Now, then, it may appear to the general reader who doesn't observe these things philosophically that it makes no difference, that the public does not know and does not care, that the public reads the papers and is impressed only for the moment, that it is the impression of a second, and that the occupations and preoccupations of humanity in these strenuous days are so unrelenting that no one can give any time to the inconsistencies of daily journalism; but we beg to differ there. If that were so, we would still have the old kind of opera. The papers were not believed, their dicta were not accepted, their criticism was not considered worthy, true, honest, brave, candid or professional, and neither is it considered so today, when we have opera under the proper auspices.

The fact is that the public is not guided by the papers and there is no such thing as public opinion, anyway. Oscar Wilde was right in asserting so, as he was in many other declarations. The public can be handled when it has confidence, when it has trust; but it long since lost all such considerations for papers that are handled as our papers are in this town. Papers that permit their music critics to commercialize music criticism and do it flauntingly and boldly—how could those papers exercise any influence? And for these reasons alone, what was said formerly of

the Metropolitan management and operas has about the same weight as what is said about them now in those papers. It is nil.

Advertising.

THE MUSICAL COURIER constantly is receiving large invoices of brochures, books, sheets, notices, &c., from musical publishers all over the world, in which they express their own opinions of the publication they are issuing. It is supposed or assumed that these notices will then be inserted in this paper and adopted by this publication as an expression of its own opinion, thus saving time and editing and many other of the details that make the publication of a paper like this at times harassing and irritating, but must be done in order to produce the proper paper every week. Naturally, we are much obliged to these publishers for doing so much to help us out of this dilemma, but we must decline to accept their statements as authoritative, because the motive at the bottom is that of interest in the publications upon which they comment. It would also be rather monotonous to read in this paper the same statements that are published in daily papers which review these compositions, because the daily papers, in order to save time and trouble, simply reprint the notices sent by the publishers. If publishers desire their compositions reviewed they can do so by sending them to this office, and by purchasing space they will be enabled to have them reviewed in the space purchased. That is advertising. To advance the interests of publications is also advertising. To send out books, brochures, pamphlets, notices and sheets printed and distributed through the mail to thousands of people is advertising. It is all advertising, and those people who express a sensitiveness regarding publicity are the very ones who use the mails for this kind of printed sheets and pamphlets for the purpose of advertising themselves. It may as well be understood that any effort to take refuge under some obscure form is only hypocrisy. It is all a question of advertising. People who do not advertise cannot become known. Those who do not wish to become known or do not wish their work to become known or their efforts to become known or their occupation, will not use the mail in the form of printed matter for distribution about themselves or their own affairs. Let's have honesty and candor about this. "O," says some one, "I don't believe in advertising. No one can tempt me to go into a paper and advertise, or put my picture in, or put my articles in, or put my notices in," and then all at once we notice these things in some publications in the shape of sheets or pamphlets or books or brochures. Well, isn't that advertising? Isn't the sign over the door advertising? It is the same hypocrisy that the medical profession displays in refusing to advertise, and yet the doctors have their names out in large, beautifully attractive brass or silver signs, and in the windows on enameled signs, which means "Come in if you don't feel well. I am here from 3 to 5 in the afternoon and from 10 to 12 in the forenoon, but you can take your chances anyway, because here is my sign." Advertising is just as necessary in the twentieth century as it was in the nineteenth and in the ninth, and there are a great many people who received advertising through the publication of a book called the Bible. It goes back long before the days of printing, unless, indeed, it is true that the Chinese were the inventors of printing, which may be believed. Well, if there was printing in China 5,000 years ago, there must have been advertising in China 5,000 years ago. There would have been no necessity for printing if there had been no demand for advertising.

Can you secure an obituary notice for a friend of yours in the papers of this city unless you also purchase in the advertising column of the "deaths" a certain amount of space first? And

then some of these papers and the critics on these papers walk around in the town and tell you that advertising is an evidence of bad taste. Certainly, it is an evidence of bad taste for those who are not engaged in it. Anything is bad taste if one doesn't like it because he can't get it.

What we want in all these matters is candor, and the moment we look through that perspective we get the truth. It is the same as truth. Take the lid off!

Richard II.

Richard Strauss will be admitted into the Berlin Academy of Arts and Sciences. His experience in this direction is similar to that of other men who have made pronounced steps in advance in their particular field of art or science. They have all been checked in their progress by the spirit of conservatism. Joachim, who was a member of this Academy, certainly could not under any conditions consent to the admission of a man who writes as Strauss does. Joachim himself would not under any circumstances admit that Richard Wagner was a musician. He denied it, just as Hanslick did. Richard Wagner is a classic today. To many of us his style is as simple as that of Mozart or Cimarosa. The handling of counterpoint cannot be controlled by law as long as counterpoint itself is as free as the writing of melody in art. The counterpoint of the seventeenth century is not the counterpoint of the nineteenth century, as Wagner demonstrated, because he was a contrapuntalist of the highest order, just as Strauss is. When to this is added the free and unrestricted development of harmony, it is a question of who the harmonist is. It first passes beyond the bounds set under the restriction of the conservatives, and each period overwhelms them, history thereby repeating itself. One may as well say that Galileo and Copernicus made mistakes in battling with conservatism. Their scientific facts were contradicted, denied, the one being placed in prison for his statements, and the books of the other being destroyed in the public square of Thurn—torn up first, as it were.

Richard Strauss simply represents an advanced conception of handling musical form. He hears with a greater aural capacity, and, in addition to that advantage, he also has the control of the material, so that he can place upon paper what he hears. Now, it is not his fault if others cannot hear that, but others will hear it, just as others manage to learn how to listen with a proper sense of hearing to Wagner; as they did before that to Beethoven; as they did before that to Bach, who was considered an apostate; just as they did to Palestrina. The horde of musicians in Rome and Florence that opposed his music in the beginning were only controlled in their excesses through the power of the Pope, who insisted upon giving him a hearing, and we are going to have these struggles in every direction, even in science, because there is no better illustration than the attitude of the German scientists today towards Heckel, and of the world generally towards Darwin, whose theory has not yet been accepted, although it is just as essential that it must be as that the multiplication table has been accepted.

These are only the stepping stones that illustrate progress—these men and their works—for the moment that the innovation appears, the very fact that it is called an innovation brings forth the onslaught from the conservatives, who in their turn in history were also at one time called radicals. If it had not been for Huxley, it is doubtful whether Darwin could have passed through the ordeal so rapidly, notwithstanding the real facts that he demonstrated, and Darwin rarely set up a theory or made any claims. He merely presented the facts, he co-ordinated them and put them into scientific form. Frequently, when pushed for an explanation

beyond the facts and their demonstration, he modestly refused to reply.

Oscar the 23rd.

It was a cowardly and a brutal thing for the men of the New York Press to attack Mr. Hammerstein physically. There is no excuse for that. There were a great many weapons at hand to resort to for satisfaction if men found themselves mistreated or maltreated by Mr. Hammerstein in the form of publicity. As a result of this the theatrical managers have combined and decided to take their advertisements out of the Press in case that paper does not give them some form of apology. This is a matter for the Press to decide. Mr. Max Smith, the music critic of the Press, is certainly suffering from this complication, but his criticisms on music are so valuable, because they are the disinterested expressions of opinion, that it would be unfortunate at this stage of affairs in music in New York if he were not permitted to continue in his labors. Of course, it is a question of taste whether Mr. Hammerstein should have written such a letter to the Press, even under



GERMAINE ARNAUD.

Who played at the New England Conservatory of Music in Boston on Monday, and with the Boston Symphony Orchestra at Providence on Tuesday of this week.

provocation, but then, Oscar Hammerstein understands how to handle his affairs without the intervention of much advice. He has accomplished something in the line of opera that is unprecedented, and a success of that kind places the man who accomplishes it in a position of volition that challenges the usual attitude. Besides this, Mr. Hammerstein is posing as a public benefactor, and if he makes no money out of opera, shows no profit to himself, or if he dispenses with this profit voluntarily, he becomes such an exception in the community that exceptional methods must be applied in treating him as a factor.

For myself, I can't possibly see how he can succeed in his enterprise unless he makes it an object of profit. As opera itself is not art, but public amusement; as it does not elevate the study of music, and as it impedes it and prevents the real study, which is the study of the absolute in music, it might be an excellent thing for the future of music in this community if he should pursue it for the sake of art, because that means without question that he will not succeed.

Germaine Schnitzer.

It is a pleasure to refer to the eloquent newspaper notices and criticisms that were issued on the

playing of Germaine Schnitzer in Boston last week. Miss Schnitzer came here unknown and unheralded, and her return this year proves her to have been working on very broad lines since, as will be seen in the criticisms in this paper today on her performance with the New York Philharmonic last Friday and Saturday, in this city.

The Boston notices tell us, for instance, in the Evening Transcript, that "Miss Schnitzer is an abler, warmer and more eloquent pianist than she was a few years ago." That is a very epigrammatic way of stating the truth about her playing.

Mr. Hale says: "Miss Schnitzer has gained in genuine authority of musical statement, in variety of expression and in eloquent repose since she first visited us." He, furthermore, tells us that "the 'Pastorale' of Mozart displayed her exquisite touch and finely graded mechanism."

In the Advertiser it says that she exhibited marked dexterity at the keyboard, considerable breadth of style, and that there were noticeably present a growth in conception, mentality and scope of the interpretative powers.

The Boston Post tells us that in the Brahms F minor sonata she was at her greatest, and one could hardly pay a greater tribute to her than say this.

The Globe branches out further by stating that the diversity of her art was convincing when she turned to the Chopin numbers, and that it is something of an achievement for a young pianist to interpret Chopin after such mature artists as those who have given the best part of their lives to the study of this composer.

When a woman gets notices of that kind, when a young pianist, particularly like Miss Schnitzer, secures such unanimity, such an agreement and consensus of opinion, she certainly deserves congratulations. Now, she only need go further forward in her progress and her name will be enrolled among those whom she has been aspiring to equal.

Wide Circulation.

The receipt of the following letter is hereby acknowledged through its publication:

PROVIDENCE, January 25, 1909.

Editor Musical Courier:

Dear Sir.—I wish to thank you for your kindly mention last week of the production of my opera for four male voices, "The Buccaneers," since when I have had inquiries from various parts of the country, one from as far Northwest as Manitoba, which shows the wide circulation your valuable paper has.

Yours sincerely,

JULES JORDAN.

THE MUSICAL COURIER circulates everywhere. There never was any publication of this character—that is, any weekly newspaper—that covered a larger ground and that penetrated even to the most obscure sections with more regularity and promptness than this paper does every week. Circulation has been our one problem, which we have been trying to solve for over twenty-nine years, and we solved it years ago. It takes fully ten to fifteen years for a paper to build up a circulation. It cannot be done in a less period. We discovered that in our early struggles, and we have persistently followed it up until we attained it. No one who has any claim to musical authority anywhere on the globe fails to get this paper weekly, and hundreds of thousands of people read it regularly.

That Sembrich Gift.

It is a peculiar state of affairs when people are asked to send checks for the purpose of building up a subscription fund to be handed over as a gift to a singer who has made about half a million dollars in America during a quarter of a century and who has not sung to any extent in Europe because

the emolument here is so much larger. If Madame Sembrich had failed, if she had lost her voice through an accident or otherwise, or if she had suffered, or if other artists had succeeded in forcing her out, notwithstanding her merits, or if any great misfortune had befallen her, it might be very good and very pleasant to recognize her ability with a gift, but a woman who has made a fortune, who owns a large estate in Europe, who has investments from her American profits and who is able to help poor people from her income and who has made it honestly through her voice, such a woman seems to us to be lowering the art through the acceptance of any kind of a gift because of her success. The gain comes through her chances as a singer, and she should without any further consideration, reject with contempt any effort whatever to raise money for her or a gift. This thing will result in a repetition of the scandalous system we had in this country of giving operatic managers a benefit as a part of a contract.

Of course, if Madame Sembrich can endure this stain upon her reputation, why, let her take the money or the gift. This paper will maintain that



MARCELLA SEMBRICH IN 1882.

Inscription to the late D. Rahter, Sr., of Leipsic. Photograph taken at St. Petersburg.

the integrity of the art should not be ruined in such a manner. Posterity will look upon it as a farce and before America gets through with it we will also look upon it as a farce. A lawyer, through his practice and his genius, makes half a million dollars after a quarter of a century of work. Then the community arises and gives him a gift as a bonus. A chemist the same. A painter the same; he makes half a million dollars through his popularity and his art and the public is to supplement this with a gift. What is the matter with the unsuccessful artists who are conscientious and who have been unfortunate? What is the matter with the poor artists who really need money because they cannot get into the swim? What is the matter with those people who have sacrificed everything for the sake of making a career in music and who failed and are suffering today, they and their families? A woman like Sembrich makes half a million dollars and gets a gift, and these poor people are cast aside, and, in fact, the very circulars issued by the committee that proposes to make this gift, are sent to many of the poor people, asking them to contribute. If there ever was a farce played on the American public stage, this Sembrich gift is keenly representative.

BLUMENBERG.

THE "SALOME" REVIVAL.

Richard Strauss' "Salome" was revived at the Manhattan Opera last Thursday evening, with this cast:

Salome	Mary Garden
Herodias	Doria
Herod	Dalmores
Jochanaan	Dufranne
Narraboth	Valles
Page of Herodias	Severina
.....	Sellav
.....	Venturini
Five Jews	Montarini
.....	Daddi
.....	Collin
Two Nazarenes }	De Seguro
.....	Malfatti
Two Soldiers }	Crabbe
.....	De Grazia
A Cappadocian	Fossetta
A Slave	Tancredi
Conductor, Cleofonte Campanini.	

The extraneous excitement which marked the famous Metropolitan premiere of "Salome" was absent last week, and instead, the interest of the audience centered itself on the music and story of the opera, the conducting of Campanini, and the singing and acting of Garden, Dalmores and Dufranne. The production was in French, and that added another element of novelty to the revival, the Metropolitan production having been in German.

No time need be wasted here in discussion of whether or not Strauss should have chosen Wilde's poem as a text for opera. The fact is that Strauss did choose the work, and criticism should concern itself solely with the manner in which he illustrated it musically. THE MUSICAL COURIER published its views at length in that regard on the occasion of the New York premiere of "Salome," and as our opinion of that time has been but strengthened with further hearings of the work since then (here and in Europe), our original estimate is attached to the end of the present review for all those who did not read in these columns the story of the first American production of Strauss' great opera.

Mary Garden is an ideal Salome in physique, in make up, costume, facial expressiveness, histrionic versatility of movement, gesture and mood delineation. Her tempting of Jochanaan, her fury at his resistance, her murderous resolve, her dance of the Seven Veils, and her apostrophe to the severed head, with the subsequent sensual groveling before it—all those separate moments were powerfully and convincingly acted. It was plain that Miss Garden had expended much effort of a particularly sensitive intelligence toward a realistic and striking "composition" of the character of Salome. Indeed, she went so far as to dispense with the dancing substitute employed by other Salomes (and by Fremstad at the Metropolitan), preferring to depict the episode herself, which she did in a most alluring manner, albeit her movements suggested Grecian sinuousness rather than Oriental suggestiveness. Allowing all due credit for the dramatic side of the impersonation, it must be added, however, that Miss Garden's vocal contribution toward the music of the role was thoroughly inadequate. The New York Sun was right when it said that she is unable to sing properly even one measure of Strauss' music. Her organ is thin and reedy, has no resources in dynamics and color, and lacks altogether that emotional variety and vocal expressiveness without which the best kind (and the true kind) of opera singing is inconceivable. The music which Strauss wrote for the last ten minutes of the work, to be sung by Salome, came to naught at the Manhattan, because of Miss Garden's inability to render it as

song. Many of her phrases were chanted and some even spoken.

Dalmores, on the other hand, was perfect in every particular, acting with remarkable subtlety, intensity and realism, and yet singing his difficult music with all his customary beauty of tone, polished phrasing and punctiliousness of diction. His portrayal of the drunken, degenerate and half crazed Tetrarch must be set down as one of the rarest masterpieces of operatic characterization seen here, ranking with some of the great deeds of his colleague, Renaud, for instance.

Dufranne had little to do in the way of acting, but he sang the broad, melodious strophes of Jochanaan with power and verve, never forcing his noble voice, and employing it with exceptional artistic instinct and true vocal quality at all times. Miss Garden should learn from association with such real singing artists as Dalmores, Dufranne, Melba, Tetrassini, Sammarco, Constantino and some of the others with whom she is in constant association at the Manhattan.

The easy roles of Herodias and Narraboth were filled conventionally by Doria and Valles, respectively. The five Jews were rather too well bred (considering the period) in their cacophonous quarrel. Campanini directed with a master hand and brought to bear all the surge and movement, and passion, and descriptive power of Strauss' score. The staging and lighting were tasteful and striking in style and effect. It cannot be said that the employment of the French language affected "Salome" materially in any way. The tense, gripping drama, the gruesomely fascinating heroine, and the exciting and supernally beautiful music remain, no matter what the idiom employed in the enunciation of the text. Regarding the choice between the German and the French text, each listener will probably prefer the language he understands better of the two.

Here, then, is what THE MUSICAL COURIER wrote of Strauss' "Salome" music, January 30, 1907:

"The score which Richard II has written for his version of the Wilde text marks the greatest operatic achievement since the last of Wagner's creations was given to the world. Strauss follows logically in the footsteps of Wagner inasmuch as he makes the leit-motif the basis of his method of musical characterization, but he far outstrips his predecessor in the realistic uses to which he puts the system. He has gone beyond him too in descriptive power, in directness of expression and in the unerring ability to paint moods and personal traits on the orchestral canvas. Where Wagner announces a character with a single thematic phrase that merely marks his relation to the action of the drama, Strauss searches out the very soul of his subject, and succeeds in painting him in music with relentless and almost satanic skill. How far it would be possible to recognize the portrait without the underlying text is another question, and brings us back to the point where absolute and program music first began to diverge and create opposing factions. Such a discussion has no place here, for the fact remains that Strauss made 'Salome' an opera or a music drama and not a symphonic poem. After the single hearing of the work last week, with its revelation of Strauss' familiar symphonic methods—particularly those of the 'Don Quixote,' 'Heldenleben,' and 'Domestica'—the writer of these lines asked himself whether it is not possible that Strauss wrote texts for those works, or in fact for all of his symphonic poems before he composed any of the music, and then went about the work of giving them a tonal setting in

much the same fashion employed by makers of songs; and, furthermore, whether he did not then destroy or at any rate suppress the text, affix the title to his composition and allow the world to do the guessing? The same thing is often done with Wagner's 'Nibelungen,' much of which modern audiences find to be very good concert music even without the underlying text. Strauss is more difficult to understand than Wagner, merely because his orchestral apparatus is more complicated, and where Wagner was content to depict each personage in his dramas with a single theme, Strauss does not mind the employment of half a dozen or more motifs toward the same end. It is a legitimate following out of the Wagner scheme, and should appeal to Wagnerites more than to any other musical sect. The circumstance that Strauss' orchestra is more complex than Wagner's is a logical phase of musical evolution, as the historians can testify. Why each new composer should strive for more sonority than his predecessor is an acoustic problem as much as a musical one, and cannot be elaborated—and need not be—within the confines of this sketch. Wagner himself went beyond Berlioz and Liszt in the size and sound manipulation of his orchestra, and Strauss' venturesome additions along the same lines are no more charlatanistic or criminal now than they were when Wagner first began to anger the musical world. In that connection, it will suffice to say that 'Salome,' in spite of its 112 orchestral players, its sixty-two string instruments, 'divided at times into twenty parts, so that each desk plays different music,' its huge brass battery and percussion artillery, its two harps, organ, harmonium, celesta, xylophone, glockenspiel, Heckelphone and reed family—in spite of all that formidable array of sound producers, 'Salome' does not make the impression of being a noisy work, and those who followed it with a score were able to distinguish every movement of its intricate polyphony, and to hear the vocal parts, as well as to note the marvelous flash and play of the myriad themes in all their teeming orchestral life and brilliancy. Why should a composer limit himself in the number of instruments he employs when he needs them in order to obtain certain colors or effects? There is no reason in logic or music why Strauss could not have included in his score also the piano, the bagpipe, the dulcimer, the cembalo, the guitar, the viola d'amour, the Sousaphone, the saxophone and the tin flute if he had felt the artistic need of doing so."

"With his huge apparatus and his diabolical skill in its use, Strauss has been able to paint in tone an absolutely faithful picture of Wilde's 'Salome' in all its aspects. The music observes the dramatic unities as faithfully as does the play, which is a marvel in that respect. Wagner would have introduced the motifs of Herod's murdered brother, and Jochanaan's pious grandfather, to say nothing of Herodias' first husband and all her ancestry on her mother's side. Wagner's Herod would have told the audience about his love for Salome; in the Wilde-Strauss drama he makes it clear to the girl herself. Wagner's Salome would have been an evil fairy acting under some wicked supernatural guidance; in the present play she is a hot blooded woman whose imagination has been stimulated by the sultry splendor of her surroundings at an Oriental court, and she consumes herself with desire for a man who resents her admiration, simply because of a difference in religion and because she showed her partiality in the manner customary with the young ladies of Judea at that primitive day. Wagner, too, would have brewed a potion of some kind or other at the critical part of his plot, and by him Jochanaan would have been made to sing a farewell lasting at least half an hour before his head was cut off—or perhaps after. Salome would have had to die because of some curse connected with one of her fathers, and she, Herod and Herodias would have

sung final farewells to each other in which the whole history of their dynasty would have been thoroughly overhauled, lamented and apostrophized in enlarged and enharmonic rhapsodies. Strauss has changed all that. He is the Ibsen of music. His score moves with the same relentless swiftness as the story. No one comes down from heaven or up out of the earth to tell what relations the characters bear to one another and what they are singing about. 'Salome' is perhaps the only opera ever written—and here again the influence of Ibsen is felt—in which there is not one soliloquy! Would any other composer except Strauss have let slip the golden opportunity for a monumental soliloquy after Jochanaan's final rejection of Salome, when she has the stage to herself for several minutes and everything is propitious



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CHARLES DALMORES AS HEROD IN "SALOME."

for a mighty declaration to the audience that her love has turned to hatred and that she intends to be 'r-r-revenged, fear-r-fully r-r-revenged-d-d'?

"Strauss has gone beyond Wagner also in the nature and extent of the subjects for which he finds trenchant expression in tone. In 'Salome' he stops at nothing in the way of musical description, and his resourcefulness and versatility in that regard are astonishing almost beyond belief. A few of the sheer sensational bits of orchestral realism, reflected with wellnigh phonographic fidelity, are the screaming of the 'beautiful white peacocks,' whose beaks 'are gilded with gold' and who 'walk two by two between the cypress trees and the black myrtles'; the neurasthenic stuttering and mental irresoluteness of Herod; the hurtling descent of Narraboth's theme as he kills himself and falls between Jochanaan and Salome; the marvelous simulation of horror stricken suspense in the scene where Salome peers into the cistern pending Jochanaan's execution, and against the deep octaves C, F sharp, G and B flat is set an insistent E flat tremolo of the

violins; the fabulous brilliancy and glinting color of the orchestration (glockenspiel, harp, flageolets, celesta, triangle, etc.) when Herod offers to Salome an emerald more wonderful than Caesar's, pearls 'like unto moons chained with rays of silver,' turquoises which make their wearer 'imagine things which are not,' amber 'like apples of pure gold,' etc.; the imitation of the wind when Herod hears 'the sound of mighty wings,' and finally, the thrilling tragedy of the moment following the execution, when the much discussed double bass effect is heard (caused by pressing the string between the fingers instead of 'stopping' it against the board), simulative of dripping drops of blood, or the anguished heart beats of the hysterical Salome, as the fancy of the listener prefers. Dozens of other passages of that kind could be cited to show Strauss' magical technical command in the art of descriptive writing. But no mere words would ever suffice to give a real idea of the overpowering effect caused by this startling musical realism. It was first introduced to us in the symphonic poems 'Death and Transfiguration,' 'Macbeth,' 'Don Juan' and 'Thus Spake Zarathustra,' but its true significance has not been understood until now. 'Salome' might not unjustly be called a symphonic poem with vocal and histrionic obligatos. It is a new art, and Strauss was its first prophet, as he now is its greatest exponent.

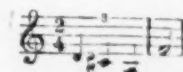
"The opera 'Salome' opens without an overture or prelude of any kind, and the first of the leit-motifs is heard at once, expressive of the heroine:



"Narraboth, the Syrian captain who loves Salome, regards the moon and finds it to be 'like a little princess who wears a yellow veil and whose feet are of silver.' The page of Herodias is beset with anxiety over the infatuation of Narraboth, and sees in Luna 'a woman rising from a tomb.' To Salome, before she sees Jochanaan, the moon appears the emblem of virginity. The profligate Herod sees in the pale orb an obscene picture of a drunken woman. Herodias, prosaic and unimaginative, says: 'The moon is but the moon.' Thus is the silver luminary made to serve as a symbolistic index to the characters of the drama, and Strauss has painted these various phases with consummate fidelity. Narraboth longs for his Salome, and the following theme is heard:



"Up to this point nothing of the 'ugliness' or 'cacophony' which the Strauss opponents talk so much about has made its appearance in the score. However, suddenly a discordant uproar is heard from the banquet hall and a soldier announces that the Jews are 'disputing about their religion.' Four themes are heard in helter skelter contrapuntal play, and this motif stands most clearly out of the chaos:



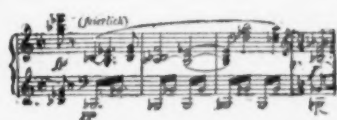
"The theme 3 sounds against a tremolo on the chord of B flat and A, with shrill, voluble passages in the woodwind on the chords of D minor and E flat minor—the latter with an interpolated D nat-

ural. That the effect is cacophonous no one will deny, but, on the other hand, there will be found plenty of persons ready to assert from experience in real life that a group of disputing Jews—or disputing persons of any kind whatsoever—do not fill the air with melody. When Gounod set his chorus to quarreling in the marketplace scene of 'Faust,' he allows them to sing a pretty tune in polka rhythm, and each batch of disputants waits for the other to afford a canonic opening before the varying opinions are expressed. When Strauss' men quarrel they do not sing polkas.

"After some further lovely music allotted to Narraboth and the page, the motif of Jochanaan is heard for the first time, in the vigorous, open key of C major:



"Just before the prophet's emergence from the cistern his melody is heard again in full and satisfying harmony:



"All the music of Jochanaan is tonic in color, as a contrast to the chromatic moods chosen for the delineation of the corrupt Herod family. Some commentators have found the Jochanaan music melodious, but 'commonplace.' They confound cause with effect, and for the reason given at the beginning of this paragraph. When Salome steps from the banquet hall she is accompanied by this theme:



"Potently expressive trills symbolize Herod's desire as she speaks of his looking at her 'with his mole's eyes under his shaking eyelids.' The trill is used by Strauss throughout the opera and this simple device assumes eloquent meanings in the diversified treatment given it by the composer. Herod's fear is expressed by a trill, Salome's seductiveness, her fierce exultation when she realizes that Herod is bound to order the execution of Jochanaan, etc.

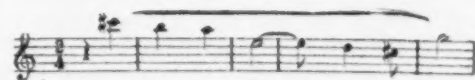
"An enchanting episode follows close upon Salome's entrance, and it is probably meant to express her lissome and sinuous grace. The harmonization of the motif is exquisite:



"Jochanaan repeats his denunciations and prophecies, and Salome's curiosity to see him is aroused. Theme 6 is sung by her in coaxing and beguilingly beautiful accents, and finally Narraboth's longing gives way to the desire of pleasing Salome. Jochanaan is summoned, and in the momentary interval before his coming this theme is heard, called by Mr. Gilman in his valuable hand-book on 'Salome,' the motif of 'Prophecy.'



"The following melodic clues refer to Salome's unlawful love of the holy man and her attempted seduction of him:



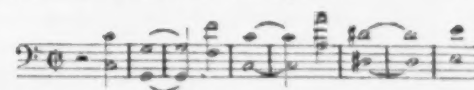
"After flattering him about the 'ivory whiteness' of his body, and the beauty of his hair, and then reviling him and mocking the things she had praised (expressed by cacophonous inversions of Themes 9, 10, 11), in the delirium of her thwarted passion, Salome fastens her eyes on Jochanaan's mouth, and addresses it in amorous abandon: 'Thy mouth is redder than the feet of those who tread the wine in the wine press. It is redder than the feet of the doves who inhabit the temples and are fed by the priests. It is redder than the feet of him who cometh from a forest where he hath slain a lion, and seen gilded tigers. Thy mouth is like a branch of coral that fishers have found in the twilight of the sea, the coral that they keep for kings! * * * It is like the vermilion that the Moabites find in the mines of Moab, the vermilion that the kings take from them. It is like the bow of the King of the Persians, that is painted with vermilion and is tipped with coral. There is nothing in the world so red as thy mouth. * * * Suffer me to kiss thy mouth:



"Theme 12 is the motif of the kiss, and from its first appearance to the very end of the opera it is heard gain and again in endless variation, and in subtle conjunction with the other leading themes. The passage about the 'treading of wine' is accompanied in the orchestra with characteristic rhythmic figures sounded by trombones and fagottes. As Jochanaan continues to spurn the advances of Salome, after Narraboth has killed himself, her rising anger is indicated by:



"All the Jochanaan and Salome themes combine in contrapuntal development as the prophet descends into the cistern, but this strain is heard above the maze of orchestral description:



"It is the same as Theme 8, and recurs again and again, so that even the superficial listener carries it away as one of the enduring melodic memories of the opera.

"Herod's neurasthenic condition, his drunkenness, garrulousness, indecision, fear and naïve delight are contained in these thematic figures:



"The Jews begin to dispute again regarding Jochanaan's prophecies about the Messiah, and raise



an orchestral row which for graphic comedy is equaled only by Strauss' caricature of the critics in his 'Heldenleben.' Here occurs the famous passage for which the composer of 'Salome' has been scolded so harshly by some of his adversaries:



"It will be seen that the singer (Herod) sings in A minor while the orchestra plays in A flat major. But what has been falsely denounced as indifference on Strauss' part to the demands of euphony is in reality a master stroke of that realism which he employs so cunningly and convincingly. The words underlying the passage are: 'How, He wakes the dead?' Such a miracle is utterly incomprehensible to Herod, and his lack of understanding is illustrated in this sudden plunge into another key. It may be remarked here, apropos, that the 'dissonance' does not sound nearly as bad as enemies of Strauss would have us believe.

"After much pleading, to which Salome, in sullen brooding, pays but scant attention, Herod finally

promises her anything she might desire if she will dance for him:



"This is the rhythm of the 'dance of the seven veils,' in which the Salome motifs bearing on her desire for the prophet are interwoven in masterful polyphony with the Oriental harmonies and rhythms of the languorous 'danse du ventre':



"An intensely exciting orchestral episode follows, as Salome demands her reward: 'In a silver charger, I desire the head of Jochanaan.' (Divided violins and celesta.) Herod refuses the request (four trombones in augmented thirds), but his pleading avails him nothing, and to Herod's dire prophecies of misfortune, the red-garbed executioner, bearing a huge double edged sword, descends into the cistern. 'Strike, strike, I tell you,' commands Salome, peering into the cistern. (Trills on the cellos and double basses.) The black arm of the executioner appears, and holds aloft Jochanaan's severed head on a silver dish. To the most entrancing music of the whole opera, in which nearly all the chief themes are utilized, and the Salome motifs are idealized into strains of exalted beauty, the following text is given to Salome:

"Ah! thou wouldst not suffer me to kiss thy mouth, Jochanaan. Well! I will kiss it now. I will bite it with my teeth as one bites a ripe fruit. Yes, I will kiss thy mouth, Jochanaan. I said it; did I not say it? I said it. Ah! I will kiss it now. * * * But wherefore dost thou not look at me, Jochanaan? Thine eyes that were so terrible, so full of rage and scorn, are shut now. Wherefore are they shut? Open thine eyes! Lift up thine eyelids, Jochanaan! Wherefore dost thou not look at me? Art thou afraid of me, Jochanaan, that thou wilt not look at me? * * * And thy tongue, that was like a red snake darting poison, it moves no more, it speaks no words, Jochanaan, that scarlet viper that spat its venom upon me. It is strange, is it not? How is that the red viper stirs no longer? * * * Thou wouldst have none of me, Jochanaan. Thou rejectedst me. Thou didst speak evil words against me. Thou didst bear thyself toward me as to a harlot, as to a woman that is a wanton, to me, Salome, daughter of Herodias, Princess of Judea! Well, I still live, but thou art dead, and thy head belongs to me. I can do with it what I will. I can throw it to the dogs and to the birds of the air. That which the dogs leave, the birds of the air shall devour. * * * Ah, Jochanaan, Jochanaan, thou wert the man that I loved alone among men! All other men were hateful to me. But thou wert beautiful! Thy body was a column of ivory set upon feet of silver. It was a garden full of doves and lilies of silver. It was a tower of silver decked with shields of ivory. There was nothing in the world so white as thy body. There was nothing in the world so black as thy hair. In the whole world there was nothing so red as thy mouth. Thy voice was a censer that scattered strange perfumes, and when I looked on thee I heard a strange music. Ah! wherefore didst thou not look at me, Jochanaan? With the cloak of thine hands, and with the cloak of thy blasphemies thou didst hide thy face. Thou didst put upon thine eyes the covering of him who would see his God. Well, thou hast seen thy God.

Jochanaan, but me, me, thou didst never see. If thou hadst seen me thou hadst loved me. I saw thee, and I loved thee. Oh, how I loved thee! I love thee yet, Jochanaan. I love only thee. * * * I am athirst for thy beauty; I am hungry for thy body; and neither wine nor apples can appease my desire. What shall I do now, Jochanaan? Neither the floods nor the great waters can quench my passion. I was a princess, and thou didst scorn me. I was a virgin, and thou didst take my virginity from me. I was chaste, and thou didst fill my veins with fire. * * * Ah! ah! wherefore didst thou not look at me? If thou hadst looked at me thou hadst loved me. Well I know that thou wouldst have loved me, and the mystery of Love is greater than the mystery of Death. * * * Ah, I have kissed thy mouth, Jochanaan, I have kissed thy mouth. There was a bitter taste on thy lips. Was it the taste of blood? * * * Nay; but perchance it was the taste of love. * * * They say that love hath a bitter taste. * * * But what matter? what matter? I have kissed thy mouth, Jochanaan, I have kissed thy mouth." * * *

"'Kill that woman,' commands Herod as he flees from the terrace, and the soldiers rush forward and crush beneath their shields Salome, daughter of Herodias, Princess of Judea.

"The head scene is not nearly so shocking as some of the European critics have claimed, especially if one takes Dr. Neitzel's view of it. He says—and he is in a certain sense an official spokesman for Strauss—that Salome becomes spiritually and physically purified, and that her song over the head is really a dirge of remorse. She expiates her crime with her death, and does it gladly. Certainly the heavenly music (an amplification of the Theme 10-a), which Strauss wrote for the finale, makes Dr. Neitzel's interpretation seem most plausible. The dance of the seven veils, as given at the Metropolitan, was tame to a disappointing degree, and justified none of the advance advertising which had been sent out for it. For such an exhibition Herod would never have kept his promise in real life.

"Other remarkable things about 'Salome' are its dissonances and its unification of key—that is, almost every measure is in a different key, and Strauss moves about with absolute freedom in that regard. To call such a proceeding 'unification' may seem paradoxical, but it will be understood by moderns in general, and Straussites in particular. As far as his dissonances are concerned—are they dissonances in the logical way Strauss uses them? The answer to this question is due in twenty years."

A CONCERT in Paris, as stated in last week's MUSICAL COURIER, was given Monday week in the Salle Femina, Paris, by Winifred Hunter, the pianist, in which Mrs. Katharine Fisk, the contralto, who has a studio for singing in Paris, made such splendid success. The assisting artist was Elsie Sherman, the violinist. Miss Sherman, who is the daughter of L. S. Sherman, of the well known house of Sherman, Clay & Co., San Francisco, has been studying in Europe for some time and has been playing in Paris in some notable events. By the way, the cablegrams in the daily papers on this concert called Mrs. Winifred Hunter "Huder," and stated that she comes from Bloomington, Ill., when she is from Indianapolis, but little differences of that kind are of no consequence in the daily papers.

In reply to a cable message which Hammerstein sent to Richard Strauss on Friday, telling the composer that his production of "Salome" had been a success, Hammerstein received the following dispatch: "Heartfelt congratulations for 'Salome' victory. 'Elektra' overwhelming success."

THE NUT AND THE NEWSBOY.

To throw some further light on the Hammerstein assault case, which figured so prominently in our newspapers recently, the testimony is quoted of a newsboy who was one of the important witnesses for the defense. The extract is interesting not only because of the facts it contains, but also on account of the eloquent and picturesque English in which they are told. It will be seen therefrom what striking effects our composers may obtain when they begin to write opera in the vernacular:

Herman Kennecht, a newsboy, the next witness, said he was delivering papers when he saw the fight.

"Me and Izzy, my pal," said he, "we ran up. I said: 'Gee, there's Hammerstein. Pike the bloke with de smashed lid.' Izzy said, 'Dat ain't Hammerstein.' I said, 'Betcher a case it is.' All us boys round the square knows Hammerstein. Then all of a sudden I sees Hammerstein get a swat on the nut. Doyle and Heney gets busy, and I says to Izzy, 'We'll stick by and see the commotion.' Heney pulls a bottle and throws the bottle on Hammerstein and Hall grabs the bottle and throws it in the gutter."

The "newsie" identified the bottle as similar to the one he saw used by Heney. "I finds the bottle later," was his explanation.

"Hammerstein knows they was throwing the bottle on him," the newsboy continued. "Heney must 've got the bottle out of his kick," meaning the hip pocket. "I goes to Hammerstein and says: 'Dey is trying to blind yer.' He says: 'Go to the Victoria and tell Willie.' And I goes."

"Did Mr. Heney throw the bottle at Hammerstein?" asked Magistrate Finn.

"No, he threw the contents of the bottle. I saw dem guys swat him. I saw Hammerstein with his high hat smashed on his nut. De hat was all cracked and full of mud."

"What did the contents of the bottle smell like?" asked Beattie.

"Fierce! Awful! I don't tink I ever seen any udder bad smell about de square before."

All our New York newspapers quoted the choice and illuminating passage just shown, for the education and upliftment of our local musical public. It is opera news of surpassing importance—from the standpoint of the daily paper!

A WELL KNOWN Hindu tale runs like this: "A rich man said to his treasurer, in the hearing of a musician who had entertained him, 'Give this man two thousand panas.' The treasurer, replying that he would do as ordered, went out. The minstrel asked for the panas, but was refused. On appealing to the rich man, the musician received this response: 'What did you give me that I should make a return? You afforded a short lived pleasure to my ears by playing on the lyre, and I gave a short lived pleasure to your ears by promising you money.'" That seems to be the plan followed by some of the rich society persons in New York, who have developed to a fine art the trick of getting musicians to play and sing for them on the promise of future engagements and influential introductions.

THE voice of musical wisdom in the New York Times put forth the following statement last week:

Mrs. Fannie Bloomfield Zeisler gave the only piano recital scheduled for her in New York this season in the new Academy of Music in Brooklyn last evening. Not only was this Mrs. Bloomfield Zeisler's only recital here this winter, but it was her first concert appearance in the East since her illness last year.

The point is perhaps not vitally important, but just by way of getting things right for a change, let us mention that Bloomfield Zeisler was not ill last year, and that her previous New York recital this season took place as early as December 12, 1908.

A SUBSCRIBER writes: "Seeing that in your recent answer to a correspondent you say you were influenced in your opinion of Beethoven's 'Ninth' symphony by a pair of shoes that pinched, in future, when I wish musical advice, I shall address myself to the Shoe and Leather Journal." Upon our sole, that is a good idea.



If it must have a name, let us call this article, "The Merit of Mendelssohn."

One hundred years ago today—February 3—Jakob Ludwig Felix Mendelssohn-Bartholdy was born in Hamburg, and began a life pure, sweet and melodious, that earned for him a world's admiration while he was a part of it, and moved nations to poignant sorrow when he died in Leipzig at the lamentably premature age of thirty-eight.

In musical history he will always be known as Felix Mendelssohn, the name he preferred under which to make his career, and of Felix Mendelssohn it is that reams of biography, praise and appraisal, criticism, adulation and disparagement, are being written at this time, to mark the centenary of his birth.

Much in Mendelssohn's tranquil life and polished personality makes excellent material for pen pictures of the man, and it has been treated adequately in the biographies by his son Karl, by Hiller, Hensel, Grove. Volumes of analytical matter are extant also concerning Mendelssohn's musical works, and their effect upon his own times and those of the decades that followed. Nearly all the data just mentioned has found its way into print again this month, and more will follow in connection with the Mendelssohn centenary concerts and celebrations everywhere being held in communities civilized enough to understand the historical significance of the tone poet whose hundredth natal day is stirring up this wide attention. In all the published estimates brought forth by the momentous occasion, the summing up generally resolves itself into the dicta that much of Mendelssohn's music seems to have faded and is treated with undue neglect by present day pianists, singers and conductors.

That Mendelssohn has not held pace with some other composers in frequency of performance is undoubtedly true; but issue can be taken most decisively with the statement that his music has faded or now is in any degree less important than it was at the time it impressed the world so mightily during the last half of the nineteenth century. This department will discuss that phase of Mendelssohn's works today and will try to point out his real meaning to our generation. All those musicians who are not yet familiar with that great man's life and the details of his wondrously successful career should hasten to inform themselves on the subject, not forgetting, by the way, to read the published volumes of his letters, which throw a strong side light on the broad culture, the high art ideals, the nobility of character, the complete musicianship, the generosity, cleanliness of mind and motives, and the sweet loveliness of amiable Felix Mendelssohn.

He lived at a time when education had not yet acquired the rapid fire methods of a later period, and in consequence his own assimilation of knowledge was deliberate, methodical, and thorough. His musical training, from the very beginning, was of the best. Abraham Mendelssohn, rich banker, son of Moses Mendelssohn, the great philosopher, was the father of Felix, who thus came naturally into an atmosphere of culture and refinement from the very hour of his birth. The famous Sunday concerts at

the Berlin home of the Mendelssohns (on the Leipziger Strasse) played an important part in the musical life of that day.

All the great artists who visited the German capital attended the Sunday seances at the Mendelssohns', where Felix, before he was out of his teens, often conducted symphonies, operas and chamber music works of his own composition. He sang alto in the Berlin Singakademie, learning in that manner the practical side of part and larger choral writing; he played the organ and the piano, and founded a chorus for the study of Bach; he extemporized, made himself proficient in painting and drawing, mastered chess, studied the classics in literature at the Berlin University (achieving a memorable metrical and rhythmical German translation of the "Andria" of Terence); transcribed Boccaccio and Dante sonnets from Italian into his native tongue; spoke and wrote English perfectly; read Shakespeare and the Greeks in the original; studied philosophy under Hegel; knew all of Bach and Beethoven from memory (often playing the entire ninth symphony on the piano without the printed page); visited Goethe at Weimar, passed some weeks under the grizzled poet's roof, and astounded him with the ripe precocity of his musical genius; and—most remarkable circumstance of all—composed the immortal "Midsummer Night's Dream" and the octet for strings before he had reached his eighteenth year! Among the musical people Mendelssohn met and knew more or less intimately were David, Bennett, Marx, Herz, Chopin, Piatti, Moscheles, Ernst, Liszt, Halévy, Kalkbrenner, Pixis, Rode, Baillot, Gade, Hauptmann, Joachim, Ole Bull, Kreutzer, Rossini, Paer, Meyerbeer, Jenny Lind, Schumann, Clara Schumann, Cherubini, Weber, Paganini, Malibran, Sontag, Berlioz, Donizetti, Hiller, Spohr, Franck, Humboldt and Heine were among the guests at the Mendelssohn home in Berlin.

The foregoing facts have been marshaled in a paragraph simply to show comprehensively the nature of the preliminary surroundings which shaped Mendelssohn's larger career and the important influences that surrounded him after he had entered thereupon.

With his historical performance of Bach's "St. Matthew's Passion" at Berlin, Mendelssohn may be said to have taken the first important step toward becoming a world figure in music, unless his "Midsummer Night's Dream" be regarded in that light instead. As the Bach revelation opened the eyes of Mendelssohn's generation to the unsuspected wealth of immortal music contained in the works of the Leipzig Titan, so the "Midsummer Night's Dream" music marked one of the great transitional achievements from slavish imitation of the ponderous classical forms and formulas, to masterful employment of those methods in a style and setting infinitely more modern, less laborious and in many respects equally as expressive. That early masterpiece of Mendelssohn foreshadows his later habitual manner of orchestral writing, and constitutes one of the models of scoring which will remain an eternal example of a maximum of definiteness, conciseness of expression, and clearness of poetic and musical purpose, combined with a minimum of visible effort, dynamic reverberation, and wearying repetition and arbitrary spinning out of phrase. The same characterization applies to other orchestral and instrumental works of Mendelssohn, and is one of the reasons why he is of especial importance to the musical world of today. He should be studied with the most minute care in times like ours, that threaten to run into those musical excesses which Mendelssohn avoided so naturally and so greatly to the credit of his lasting fame.

The Bach episode in Berlin is directly responsible for the present correct appreciation of that composer, Liszt taking his cue from Mendelssohn, and aiding immeasurably in the loving pioneer work later on. Bach led Mendelssohn into the realm of

higher choral contemplation, and served as the true inspirational basis of "St. Paul" and "Elijah," the two prodigious musical monuments that tower so imposingly in the field of oratorio. Those twin master works assured Mendelssohn of the affection and reverence of the English nation, and gave him the power to influence its musical inclination as beneficially as he did. If Mendelssohn cultivated further the sound musical seed sown in the English by Handel and encouraged them in their conservatism, at least he also helped to prevent that seed from flowering into the kind of degenerate and deadly fruit which flourishes among the modern composers of some other nations not so far from the British Isles. His "Hymn of Praise," too, played as mighty a role in choral history as the "St. Paul" and the "Elijah."

Mendelssohn's Leipzig activity is another phase of his career which brings him into close and easily traced touch with our own times. He founded the Leipzig Conservatorium, and his presence there assured the long time musical glory of that institution and raised the Saxon city to the proud eminence of a musical Athens, even for decades after he had passed away. To recount the names of those famous musicians who laid the foundation of their knowledge at the Leipzig Conservatorium would be to indite the musical history of the last half of the nineteenth century. The role which the Gewandhaus Orchestra (led by Mendelssohn) played in the art world of that period needs no emphasizing in this sketch, for the present elevated standard of the famous organization (now headed by Nikisch) speaks volumes for the enduring power of the glorious art ideals represented and instilled there by Felix Mendelssohn. The diminished general musical influence of Leipzig today, so far as its impress upon the world at large is concerned, dates, of course, to the passing of Mendelssohn and the powerful pedantic coterie with which he surrounded himself at the Conservatorium. Steeped in the spirit of classicism, the Mendelssohnian camp followers who survived their leader fought desperately against the "barbarous" musical leaders that assailed the modern art capital by way of Weimar and Bayreuth. Leipzig lost the fight, as evolution and progress decreed, but its inevitable defeat was no disgrace, as the city stood for traditions ancient and honorable, noble and lofty, great and grand. What Leipzig has since learned is that to adopt the new is not necessarily to lay aside the old forevermore. The Reger influence in the Leipzig of the last few years was the most promising musical development there since the time of Mendelssohn, for in the person of the young counterpoint marvel there is revealed the phenomenon of a fusion of the old Bach learning and solidity with the modern harmonic emancipation and illimitable boundary of musical expression. The Nikisch engagement as leader of the Gewandhaus Orchestra is another manifestation of the spirit of new Leipzig.

It was in the old city on the Pleisse, too, that Mendelssohn wrote his immortal violin concerto, one of the most beloved works in the whole musical literature and one of the most beautiful as well, a perfect model of what a concerto for solo instrument should be in form, facture, spirit, content and accompaniment. The Mendelssohn violin concerto is another link that binds its composer indissolubly to us and to our descendants to come, for at the present moment there is no faintest sign of diminution in the popularity of the work so affectionately cherished.

Mendelssohn stands in direct musical lineage from Bach, Haydn, Mozart and Beethoven, and that is another reason why his works should be used as guides and models by the teachers, students and artists of the twentieth century. Mendelssohn was a vastly more cultured man than the four composers just mentioned, and many of his musical measures are informed with a certain Hellenic grace of line

and design, an elevated intellectual refinement and spiritual purity, to which none of the others ever attained, with the possible exception of Mozart, whose manner of orchestration is sometimes suggested by Mendelssohn. The latter's "Charakterstücke" and "Caprices" for piano, as well as his fugues, are well nigh perfect specimens of construction and musical directness, based clearly on the Bach system and carried out with a mastery equally effective. The "Rondo Capriccioso" is a wonderful work of its kind, truly inspired, and ranking worthily with such detached masterpieces as Beethoven's "Andante Favori," Schubert's "Impromptu," and Mozart's "Rondos."

The "Rondo Brillant," the "Capriccio Brillant" and the "Serenade and Allegro Gioioso," of the larger piano works, were all palpably inspired by Weber's romantic "Concertstueck," which was one of Mendelssohn's favorite pieces for his own public performances. Together with the two piano concertos, in G minor and D minor—a thrill of reminiscent regard must run through every thoroughly trained pianist at the mention of the Mendelssohn G minor concerto—the three pieces aforementioned do not belong to the greatest of Mendelssohn's works, nor have they survived the test of time, except as invaluable teaching material, principally at the European conservatories. The Mendelssohn piano idiom is very tricky in places, and in the works just indicated affords splendid training for fingers preparing themselves to voice later the more intricate musical language of Schumann, Chopin and Brahms. The "Variations Serieuses" are gems of their kind, fine, serious music, deeply felt and full of inventive variety in their working out. Liszt was untiring in his praises of the "Variations Serieuses." The "Songs Without Words" need no praise from any pen. Who that plays the piano has not dwelt caressingly on the mellow music of those masterpieces in miniature, and who that turns over those old pages now and again can say honestly that he has outgrown Mendelssohn and finds him pallid and sicklied in sentiment? In the eight books of the "Songs Without Words" there is an unceasing flow of melody almost as prolific as that of Schubert. And incidentally, Schubert never wrote a piece of piano music more sincere or movingly beautiful than Mendelssohn's "Duetto."

Is it necessary to pen a separate brief for the "Spinning Song," the "Spring Song," the "Wedding March" and "Scherzo" from the "Midsummer Night's" music, the best known quartet, quintet and trio of Mendelssohn, and the heart melting and poignantly lovely song, "Auf Flügeln des Gesanges"—to mention only three of his score of chamber music works and only one of his eighty or ninety songs?

"Die Erste Walpurgisnacht" and the music to "Antigone," "Athalie" and "Œdipus in Colonus" show Mendelssohn's leaning toward classical sources of inspiration, just as the "Hebrides" overture, the "Meersstille und Glueckliche Fahrt" and the "Scotch" and "Italian" symphonies reflect his love of, and his genial susceptibility to, nature. It is particularly the scores of the overtures and the symphonies which should be in the minds and hearts of all modern makers of music—and listeners thereto. They have never been excelled for exquisite and perfect instrumental poise and balance, for clarity of utterance, and for fluency and mellifluousness of expression, rising here and there to depth of sentiment and warmth of emotional expression little short of surprising in a man who had himself under such absolute intellectual control as Mendelssohn.

His early Greek training and predilections are shown throughout all his works, not only in their symmetry of form and their economy of constructive means, but also in the things which are not there, the thoughts he does not think, and the moods he does not exploit for musical translation. That is the chief respect in which this screed would recom-

mend Mendelssohn for modern consideration; and it is also the reason why the present plea is put forth for his retention in our repertory and curriculum of study. The music of Mendelssohn is an appeal to the sober musical senses, and his artistic restraint remains an enduring object lesson to generations which sometimes seem inclined to forget the old saw that art often is great not only for what it says, but also for what it does not say.

The saneness, sweetness and light of a man like Mendelssohn, who never voiced the erotic and merely salacious in his music, should fall like manna into an atmosphere surcharged with "Salome," "Pelléas and Mélisande," the "Nibelungen" cycle, "Thais," "Tristan and Isolde," "Elektra" and the ubiquitous Puccini paprika.

Ponder on these words in praise of rare Felix Mendelssohn—and then go to your music dealer and reproach him for the delay in the delivery of your newly ordered piano score of "Elektra."

LEONARD LIEBLING.

NULLIFIED COPYRIGHT.

(Fifteenth Article.)

A Short Resume of the Whole Question.

REMARKABLE STATISTICS.

The statistics for the year 1907 show that more large musical publications were sold in the United States than were sold in any other six countries on the face of the globe.

Less than one per cent. of this enormous quantity of music was either published, printed or otherwise produced here.

Less than one per cent. of it was composed or published by residents of this country.

More money was spent for the promotion of musical art here than was expended in any other six combined countries in the world.

Ninety-nine per cent. of the better class musical publications sold here were the works of foreign composers published by foreign publishers, produced in foreign countries and imported into this country in many instances without payment of duty.

The tariff duty upon musical publications is only 25 per cent. *ad valorem* upon the cost of production abroad, but a great deal of it comes in free of duty.

The United States, therefore, although it is the greatest market in the world for large musical works, has practically no first class composers, no first class publishers producing such works, practically no engraver producing the plates for such works, practically no printers who print such works.

The Cause of This Remarkable Condition.

Previous to the year 1891 no foreigner could obtain a copyright here.

All foreign publications were free, and nearly every American publisher put out his own edition of these foreign publications.

The only class of publications of which the publisher could secure the exclusive control were the works of resident composers, upon which a copyright was obtainable.

The American publishers then devoted their energies exclusively to the exploitation of their copyrighted publications, and only reprinted those foreign publications for which a demand existed which was not created by or through any efforts upon their part.

In 1891 the so called international copyright law was passed by Congress after an exhaustive discussion and debate, and this law permitted the foreign copyright owner to obtain a copyright here upon certain conditions. The conditions imposed upon the foreign copyright owner were, First, that his government should enter into a treaty granting copyright to Americans upon the same conditions

governing the granting of such right to its own citizens.

Second. That the foreign copyright owner, in obtaining copyright here, must produce an edition "printed from type set within the limits of the United States, or from plates made therefrom, or from drawings on stone, or transfers therefrom."

That the two copies filed at Washington must be from such an edition.

The law further provided that "during the life of such copyright so obtained the importation of any foreign edition of the work is prohibited."

Foreign publishers immediately began to obtain copyrights here by filing two copies of their foreign editions, imported for the purpose, giving as a reason for their action that *music books* were not specifically mentioned in this law and therefore a *music book* was not a book.

In 1892 the flood of foreign publications so copyrighted was from two to five hundred entries per month.

Previous to 1831 in the United States, and for nearly seventy-five years in England, music was not specifically mentioned in the copyright laws of either country, and all music was entered for copyright as a book.

In 1895, as the result of a friendly suit, during which the real merits of the case were carefully excluded from the court, a decision was obtained which nullified the perfectly plain purport of the law of 1891 by declaring that "a music book, although bound and with numbered pages into what is known commercially as a *book*, is not a *book* within the meaning of the law."

How It Works.

Since 1895 the number of foreign publications entered for copyright here have increased by giant cumulative strides, until at the present time such entries comprise almost all the publications published in the whole world.

Huge plate making plants, which exist solely as a result of the conquest of our market by foreign publishing concerns, are to be found in German cities chiefly.

How It Affects the American Publishers.

It must be obvious that no American publisher can even make a pretense of competing with these foreign publishers in the production of large musical works, as the foreign publisher's copyright costs him practically nothing but the Government fee of 50 cents, while the American publisher must first produce a complete American edition of his publication before he can file for copyright, and his expense is therefore at least *two hundred times* that of the foreign publisher on a work of similar character and extent.

Even then the American is confined to his own market, while the foreign publisher has his own market and ours in addition, for the American publisher who copyrights in a foreign country is compelled to produce an edition there.

This has resulted in the almost total extinction of the American publisher of high class music. The most profitable field of music publishing is therefore entirely lost to the strictly American music publisher of American high class musical works, for such a publisher does not exist in these whole United States of America today.

How It Affects the American Composer.

Before an author or a musical composer can achieve success his work must be published; that is a condition which is basic and fundamental and constitutes an absolutely necessary condition precedent to success.

Under the conditions described above, where is the American composer (even if he be a great and acknowledged genius) going to find a publisher?

The answer is obvious. He must go to a foreign publisher and have his work produced in a foreign

country, and this is only half stating his troubles, however, for the foreign publisher is naturally prejudiced against the American composer, and the musical public of his own country has been carefully educated into a feeling of prejudice against him also.

The American composer is therefore the worst sufferer, for he is met on all sides by insurmountable obstacles which completely bar him from all chance of success, and he must eke out a bare living by teaching or prostitute his art by giving up his ideals and plunging into the ranks of the writers of the unspeakable drivel known as "musical comedy" and "rag time."

All these effects are due solely to one common cause viz., allowing foreign copyright owners to acquire copyrights here in plain violation of the letter and spirit of our law, the enforcement of which would compel them to produce an American edition as a condition precedent to the acquirement of a valid copyright.

It is this one practice which has permitted the conquest of our market by the foreigners, for if they were compelled to produce American editions, employing American plate makers, printers, bookbinders, etc., before obtaining copyright here, it is plain that in that event conditions would be made *exactly even*, and neither the foreign publisher nor the American publisher would or could have any advantage over the other in obtaining copyright.

The same thing would occur as between American and foreign composers, for if conditions were made so that it cost just as much to publish the foreign composer's work here as it does to publish the American composer's work, neither one would have any advantage, so far as copyright goes, and merit would control, as it should.

But as things are at present it costs at least two hundred times more to produce and publish the American composer's work here than it does to produce and publish the foreign composer's work. This is because the foreign composer's work is produced and published in a foreign country for a foreign market, which pays the cost of that production. But with two copies of his cheap foreign edition, the foreign publisher having already received copyright and cost of publishing in his own country, comes here and receives a monopoly of this market at the ridiculously insignificant cost of the government fee, and the printing cost of his two foreign copies, in most cases about 60 to 75 cents, is the total cost to the foreign publisher of a copyright in this country, while the cost to publish a similar work by an American composer (or any composer resident in the United States) would be at least two hundred times more (or *twenty thousand per cent.*).

How long must we endure this humiliating condition?

How long are we going to remain the laughing stock of the world for our imbecility in tolerating a condition which definitely calls our intelligence into question?

How long?

Communication.

HARRISBURG, Pa., January 25, 1909.

To The Musical Courier:

No American composer composing music of a high character such as a symphony or a large piano or vocal work can find an American publisher.

Because there are no American publishers who even make a pretence of publishing such works.

This anomalous condition becomes more mysterious when the fact is stated that the United States is the greatest market in the whole world for the sale of music of this class. And the mystery grows still greater when the further fact is stated that the most profitable and honorable field in the business of music publishing is the publishing of these large musical works.

The inability of the American composer to get his works published has stunted and paralyzed creative musical art to such an extent that the great American public has arrived at the humiliating conclusion that Americans are not capable of creating great musical works.

No author or composer can get a hearing until his works are published.

We have hundreds of composers, men and women of the highest genius, but the great American musical public has never heard of them because their compositions have never been published.

What is the mysteriously baneful cause of this anomalous condition? Here is a great nation of music lovers breathlessly awaiting the appearance of the great composers who shall give it its rightful standing among the musical nations of the world. Yet although as stated above there are hundreds of Americans who by training and genius are capable of outshining most of the false foreign musical gods which we now worship, if they could only get a hearing, but a hearing, is the one thing which is denied them.

What is the cause of it? Why has the conquest of our market gone on until at the present time more than 99 per cent. of it is in the hands of the foreign publisher?

Why is it that more than 99 per cent. of the large musical works sold in this market—the largest in the world—are the works of foreign composers published by foreign publishers and manufactured in foreign countries?

Is not the solution of this question a duty which every lover of music, every American composer, conductor and teacher owes to his own sense of honor and patriotism?

Only when the cause of these conditions is found, can a remedy be found for them.

Is it not high time that Americans be found with enough public spirit to delve into the cause of a condition that is nothing but a shameful national disgrace?

Fellow composers, the cause has been found, and THE MUSICAL COURIER, for the past three months, has been laying it before its readers.

Foreign publishers by violating our laws are enabled to copyright a work by a foreign composer at a total cost of one dollar here.

The same work if composed by an American and published by an American publisher would cost at least two hundred and fifty dollars or more.

Foreign publishers, after violating our law in filing their foreign editions for copyrights here, still further violate our law by importing their foreign editions into this country, in many instances without payment of duty.

All this is contrary to the letter and spirit of our copyright law, and also does violence to our national policy of protection to American arts and industries.

The only excuse these foreign publishers have for thus throttling American musical arts and industries is the very doubtful edict of a Federal court in Massachusetts which was obtained through the medium of a "friendly suit" in which every dictate of common sense was violated by declaring that a music book was not a book in the meaning of the law.

The legal precedents of more than a century, both here and in England, were disregarded, as were the interests of the whole American nation by this ridiculous decision.

It is only necessary for the dormant public opinion to become alive to the enormity of the injury inflicted upon us by this iniquitous decision to make it disappear like chaff before a tornado.

How can American composers expect to have their works published here when it is shown by incontestible facts that it costs two hundred times more money to publish their works here than it does to publish the works of a foreign composer?

How can they hope ever to make a breach in the impassable wall which hedges them in by the stupendous discrimination of more than *twenty thousand per cent.*?

That is what two hundred to one means expressed in percentage figures.

There is only one way to meet this situation and that is agitate until the question is understood in all its reasonable details by the American public, at which time there will be such an upheaval as to deter the perpetrators of such an infamy from ever trying another such scheme.

Yours truly,

A. HERBERT CLARKSON.

Questions on Nullification of Copyright.

1. What is "Nullified Copyright"?

A general caption adopted for a review of articles appearing in THE MUSICAL COURIER describing the effect of the nullification of the manufacturing clause of the law of 1891.

2. What effect does "Nullified Copyright" have upon the American composer?

It has practically eliminated him.

3. How has it accomplished this?

By maintaining a terrific discrimination against the publication and exploitation of his works here.

4. In what manner does this discrimination manifest itself?

By enabling a foreign publisher to obtain a copyright upon a foreign composer's work here at one-two hundredth of the cost which would be neces-

sary in enabling an American publisher to obtain a copyright upon an American composer's work.

5. Explain in detail how this difference of copyright occurs?

A foreign publisher of a foreign composer's work produces his edition of the foreign composer's work in his own country for his own market, which pays cost of production, then by mailing two copies of his foreign edition to the Librarian of Congress at Washington, D. C., together with the government fee of 50 cents, he obtains a copyright here.

6. How do you make apparent the truth of the statement that a copyright upon an American composer's work would cost two hundred times more than the foreign publisher spends according to your last answer?

The American publisher, in obtaining a copyright upon a work by an American, would be obliged first to produce an edition here, employing American plate engravers, printers, etc.; the cost of this would range from one hundred dollars upward, according to the extent of the work.

7. How long has this discrimination against the American and in favor of the foreign composer been going on?

Ever since the passage of the general copyright law of 1891; about seventeen years.

8. Does the law of 1891 sanction and make lawful the filing of copies of foreign editions here for copyright?

The law says that all books filed for copyright shall be made from type set within the limits of the United States.

9. Do you maintain that music is a book in the meaning of this clause of the law?

That has been the view of the courts of England and of the United States for more than a century, with one remarkable exception.

10. What is that exception?

That was a friendly suit brought in the interests of a foreign publisher to test this very question.

11. What was the result of this friendly suit?

The real merits of the case were carefully concealed from the court, which rendered the ridiculous decision that "a music book, even when bound and having numbered pages into what is commonly known as a book, is not a book within the meaning of the law of 1891."

12. Were there any other provisions of the law of 1891 affected by this decision?

Yes, the law also provided that during the life of such copyright the importation of any foreign editions into this country should be prohibited.

13. Then the effect of this friendly suit was to nullify and make inoperative two important provisions of the law of 1891?

Yes, the manufacturing clause, which requires that all books filed for copyright shall be printed from type set within the United States and the clause prohibiting importation of any foreign editions during the life of such copyright.

14. What has been the effect of the nullification of these two important provisions of the law of 1891 upon musical art in general in this country?

It has absolutely crushed out all effort at the establishment of an American school of creative musical art, has paralyzed the American high class composer and publisher, has ruined several American musical trades and industries, and as a natural consequence the American musical public has been educated into the belief that Americans have no creative musical ability and we are therefore dependent entirely upon the musical productions of foreign composers.

NEW YORK, January 28, 1909.

To The Musical Courier:

I enclose the above questions and answers and request you to publish them, as I believe it will make the importance of nullification of our copyright law plainer to some of your readers.

The depth of my interest in the question I acknowledge when I confess to you that the above list of questions

and answers were all taken from your admirable articles on "Nullified Copyright."

Thanking you for the magnificent campaign you have waged upon this all important question, I am,

Sincerely yours, MUSICUS.

UNIVERSITY OF DENVER COLLEGE OF MUSIC,
Fourteenth and Arapahoe Streets.
ANTHONY CARLSON, Dean.

To The Musical Courier:

I wish to say that I am not hostile toward the American publishers, but they are very hostile toward the American composer, and if they are in a helpless or critical condition, who got them there, and who but themselves can get out of it?

If they desired to exploit the American composer they could soon find a means, as they have found a means to exploit the European composer.

You can rest assured (and I know you are in a position to know) the American publishers will find a means of exploiting the American composer when they are compelled to, but the desire to, that is it. Will they have the desire to? I have a secret hope for it when they are compelled to; for this is what is coming to them. They will not have striven long until they have found that it would have been an easy matter to have done this long ago, and gladdened the heart of many a now dead genius who sunk down into the depths and faded back into native nothingness for the lack of interest, appreciation, understanding and the right to come into his kingdom. Alas! ingratitude's unkindly frost!

Let them (the American publishers) look to their own (the American composers) if they would be looked to. Let them show the very justice they themselves are seeking, if we are all to have justice, and a "national art."

Their interest in the American composer would have been, and would be, an inspiration, and this inspiration would send forth symphonies of gratitude, preludes of thanksgiving, and songs out of the deep heart of the "freeland," heavenly inspired sounds of buoyant strength from the American composer coming into his kingdom.

He is going to come, a nation's wooer, a nation's lover, a nation's hope; a nation's herald of the soulful, the sublimer, the ideal.

Respectfully,
CHAS. F. CARLSON.

In his notice of the "Salome" performance the critic of the New York Times says: "Certain effects were lacking; certain instrumental voices were not heard; certain of Strauss' delineative touches were lost. . . . Those who have heard other performances of 'Salome'—and notably that given in New York two years ago—missed a certain atmosphere in this representation that ought to be one of the most characteristic features of it. What it is, how and why it was missing, would be hard to define." There is a typical specimen of New York daily newspaper criticism in music—direct, explicit, fair, instructive, expert, convincing and remarkably just to the conductor, artists and manager concerned in the performance!

THE Mendelssohn celebrations everywhere being held at this time are an absurdity and a farce, and the great composer's works are not helped materially by this sudden and single performance on the part of our orchestras. The proper way to show appreciation of Mendelssohn is to produce his works as frequently as those of the other masters of music. If his symphonies are not worth figuring on programs in 1908 or 1910, then assuredly they are not worth performance in 1909. In another part of THE MUSICAL COURIER some sound reasons are given why Mendelssohn should be perennially and permanently popular wherever music of the highest type is cultivated intelligently.

If it is true that Max Smith, of the New York Press, has sued Oscar Hammerstein, we would view it as a mistake. A member of the Fourth Estate should refrain from using the machinery of the law in a case in which the personal equation is the basis. He has such advantages through his calling that the outside citizen should not be incommoded by any legal action on his part.

The prophecies that "Salome" would not last are beginning to look very foolish at about this time.

A REORGANIZED PHILHARMONIC.

Those persons who have been interested in reorganizing the Philharmonic Society on a modern basis, placing the appointment of the conductor outside of the society itself and agreeing to establish a fund of \$100,000 a year for the maintenance of the orchestra and broadening its scope, have issued a circular, of which the following is the gist:

It is believed that only part of this guarantee fund will be called upon. The orchestra will have opportunities for earning income of which the Philharmonic Society as now constituted cannot take advantage, as the concert season may be subdivided into four sections, and subscriptions invited for each section. One section may be given in Brooklyn, and during some of the weeks the orchestra will play elsewhere, thus enlarging its field of usefulness. The important matter at present is to be assured of a guarantee fund. Arrangements must be made immediately with the conductor and the Philharmonic Society, as each of them is waiting upon us before making other engagements for the next season.

The directors of the Philharmonic Society have signified the willingness of the society to co-operate in this scheme, if a guarantee fund of \$100,000 a year be raised to pay the salaries of the orchestra, conductor, rentals, and all other expenses during the ensuing three years, and if they can be assured that an earnest effort will be made in the meantime to establish a permanent fund for the maintenance of the orchestra in the future upon the same basis. They realize that in such a reorganization each present member of the society will be a member of the orchestra only in case he be chosen by the conductor upon his merits, that the directors shall be nominated by the guarantors, and shall have absolute control. It is contemplated that to insure the best results some of the directors shall be musicians from the present society. A proper arrangement will be made for the administration of the existing pension fund of the society for the benefit of its present members.

Already there has been quite a number of subscribers found, among them J. Pierpont Morgan, who has signed for \$5,000, and the following ladies have all taken an earnest interest in furthering this plan:

Mrs. William H. Draper, 18 West Eighth street; Mrs. John Jay Knox, 56 East Seventy-seventh street; Mrs. Samuel Untermeyer, 675 Fifth avenue; Mrs. Ernest Schelling, 5 East Fifty-eighth street; Mrs. George R. Sheldon 24 East Thirty-eighth street.

There is no doubt that we are on the eve of having a permanent orchestra in this city for the first time, which will not only assist us in having the proper kind of performances under local auspices, but will demonstrate that what has been done here by the orchestras up to date does not compare with what has been done in those cities where permanent orchestras have existed. Our orchestral situation here has been ridiculous.

THE opera scheme for the Academy of Music in this city, under G. Pinsuti, is ambitious and proposes as its start in September (when it will include in its repertory Italian, French, German and English works) operas by American composers. Pinsuti announces that he will be glad to have such operas submitted to him at once. There are many of them. There are many American composers who have good material in their desks and who have been choked off entirely by the system of Nullified Copyright, an expose of which this paper is placing before the people every week, in order to show how impossible it is for an American composer to secure advantages that would seem to be a matter of course in his own country. Here is this Elgar symphony, which is being sent about the land, and on each occasion \$100 goes to the English publisher through his agent in this city. It may be worth \$100 to listen to it once and then to declare it is not worth repeating, but under some kind of underground system which always manages to paralyze the efforts of American composers, this Elgar symphony at \$100 per "throw" is produced. If it has been produced a dozen times, which seems to be the case now, \$1,200 has gone to the English publisher. That may be a small sum in itself, but when the aggregate

of such matters is measured up during the year and during ten years, we will easily find why it is impossible for American composers to do anything satisfactorily when it costs them from \$200 to \$500 to \$1,000, in accordance with the character of the composition, to have it printed in this country and copyrighted. It costs the foreign publisher only 50 cents for each composition—not each copy, but each composition. Therefore, the Pinsuti scheme at the Academy of Music will offer an opportunity, at least an opening, as it were, to the American opera composer.

PARTICULAR attention should be called at this time to the presence in this city of a gentleman from Europe who is claiming that he represents the Italian Operatic Trust. He carries no proxies or power of attorney to transact any business for those institutions. This country will get along very well in the opera without any European operatic trusts.

ONE of the Dresden critics wrote epigrammatically after the second "Elektra" performance there: "The 'music of the future' is a thing of the past."

Reply to de Zielinski.

To The Musical Courier:

I was glad indeed to see that our old friend, Jaroslaw de Zielinski, was ready to hop into the arena at the slightest provocation. When he discovered that the printer had by mistake put a comma between Ferruccio and Busoni he found the entering wedge to make an onslaught on that inoffensive little article, "When is a Key Not a Key." Of course it must be that if a man did not know that Ferruccio and Busoni belonged to the same individual said man could not know anything about Chinese or Arabian music, and probably nothing to speak of about modern "shelf-worm" music. Ah well, what's the difference what Jaroslaw thinks. It's all in a life time, anyway. I well remember how very warm he got when some conductor failed to produce his (de Zielinski's) symphony or suite or something orchestral and very formidable. The last movement was written in seven-four time and the orchestra always got hopelessly tangled up about the eighth measure and had to begin over again. So, as the orchestra could not untangle that suite or symphony or something, it never came to a public hearing. I only mention this in passing, to acquaint the general reader with the fact that Mr. De Zielinski is a composer, and also one of the first of that bunch of "no key, no tune" composers, only he was so fortunate as not to get very much of his stuff published and consequently he still has a fair reputation as a musician. He may like Chinese music. I don't. Perhaps in one of his previous incarnations he may have lived in the Celestial Kingdom with all the appurtenances of pigtail and yellow pants. That would, in a way, account for his dictum that in music we are infants. However, it would not change my opinion of those curiously chromatic, unmelodic, wailing sounds which the Chinese and Arabs and other Orientals dignify by the name of music. Nope; in the matter of music I want mine built on the plan of Beethoven's (which is not getting so very dusty), and of Brahms' (which is being used so much that the plates are wearing out), and of Bach's (more of which music is published every year than of all the modern composers put together). With regard to Strauss I have nothing to say except that he is probably the greatest composer since Brahms' notwithstanding that I think much of his music hideous and his opera "Salome" appalling.

But, returning to the matter of key. Mr. De Zielinski did not produce any argument on the subject at all. He did not even touch on the point in question (the validity of chromatic as against diatonic modulation). He just released a little invective against the luckless printer who put a comma where it did not belong, and tried to be sarcastic in the matter of Western musical education.

Now, with regard to the question, "When is a Key Not a Key?" I would like to say that in a very short time I will endeavor to answer the question myself. I did not answer it in the first article because I wanted to hear what Mr. De Zielinski and a few other of the "rheumatics" would have to say. But the question is a very pertinent one with regard to present day musical conditions. Just now I am at work on the second article which will deal with "Anarchy in Music," and after that the question will be answered in "The Law and the Gospel."

JIMMY JONES. (Not.)

Clemens Schmalstich, a young Berlin composer and pupil of Humperdinck, has set to music Richard Wolff's fairy tale, "Der Kampf um Schneewittchen," and the work was performed for the first time at Basle recently with great success.



What the Jury Thinks.



The originals of these extracts are always to be found on file at the respective newspaper offices.

"Carmen," January 23.

The Sun.
Crabbe was a respectable Escamillo.

THE NEW YORK HERALD
Zeppilli filled her role satisfyingly.

The Sun.
Constantino was a most gentle and amiable Don Jose. His treatment of the part was that of a tenor steeped in Italian conventions.

The Evening Post.
Constantino suggests a duke rather than a common soldier.

The World.
Gerville-Reache's Carmen was best on its singing side.

The World.
Gerville-Reache was an indolent, languorous, discreetly sensuous Carmen, who lacked animation and temper.

"Traviata," January 23.

THE NEW YORK HERALD
Caruso made the welkin ring with his glorious voice.

New York Symphony Concert, January 24.

New York Tribune.
Themes of such sustained and lofty character (Elgar's symphony) are not too common in the symphonic music of today or of a generation past.

"Carmen," January 25.

THE NEW YORK HERALD
Caruso's dramatic intensity aroused admiration.

New York Tribune.
Rappold gave the character of Micaela its proper hint of innocence and freshness.

The World.
Rappold sang Micaela acceptably.

"Tosca," January 25.

The World.
Sammarco brought the brutal force and passion of Scarpia vividly before one.

The World.
A word of praise is due De Grazia for his capable work as Angelotti.

THE NEW YORK HERALD
Crabbe was an excellent Escamillo.

The Sun.
Zeppilli was a mediocre Micaela.

New York American.
Constantino made an almost ideal Don Jose, the best perhaps heard here since Jean de Reszke and Saleza.

New York Tribune.
Constantino's presentation was stronger in its suggestion of the healthy minded soldier than Don Jose had been before Carmen bewitched him.

The Evening Post.
She misuses a splendid voice by descending to a deep bass quality in the lower register.

New York Tribune.
Her personation emphasized the rough and unrestrained qualities of the character rather than its sinuous grace and seductiveness.

The Sun.
Caruso was in poor voice and made little effect with most of his music.

THE NEW YORK HERALD
There is a seemingly endless repetition of trivial themes.

New York Tribune.
It was a serious weakness that Caruso saw fit, in the first act, to suggest rather the cool cynicism of an experienced hand than the frank wonderment and impressionability of the romantic young soldier. It cut down materially the effectiveness of the performance and shortened the gamut of its emotional appeal. In his coarseness of gesture and his failure to depict the seriousness and imagination of the role Mr. Caruso was markedly unsatisfactory.

The Evening Post.
Rappold is not an ideal Micaela.

The New York Press.
She sang excruciatingly flat in the third act.

The Sun.
His impersonations often fall short on the histrionic side. He was far from exhausting the resources of the part.

The World.
De Grazia showed little or nothing of Angelotti's trepidation as the escaped prisoner.

New York Tribune.

Cavalieri's gestures, attitudes and movements were frequently those of a dramatic novice.

The New York Times.
The orchestra had less finish and more power to drown the singers than it sometimes has.

The New York Times.
Cavalieri's voice has little beauty of quality or expressive dramatic potency. Its lower tones are of small power or value, and the higher are often strident. She knows little of the finer art of singing, and her phrasing and delivery are crude.

"Salome," January 28.

The New York Times.
The scene is well built, with an effect of solidity. But there might be some question as to the propriety of the architectural style in which it is designed. It is distinctly Assyrian in character, with the bearded man-faced lions, and the stiffly postured men carved in high relief that belong to Assyrian art. Now Herod's palace was in Syria, not Assyria, and the period of the Roman occupation was later than that of Assyrian art. But more to the point is the fact that the coloring is garish and inharmonious.

The World.
"Salome's" scheme of construction is distinctly Wagnerian.

THE NEW YORK HERALD
The single stage setting was very handsome and effective.

THE NEW YORK HERALD
After the performance Mr. Hammerstein approached Miss Garden, held out both hands and muttered: "Splendid."

The World.
In makeup, with heavy lidded Oriental eyes and complexion as deathly white as "the shadow of a rose in a mirror," with languorous movement in sinuous swaying cadence and subtly suggestive gesture, she brought before us vividly the perverted eroticism of Salome which like a disease had infected her very appearance. She was the mental wanton which Wilde conceived to the life.

"La Wally," January 29.

New York American.
It drew only a moderate sized house last night at the Metropolitan.

The New York Press.
Germaine Schnitzer gave one of the finest performances of the Schumann concerto this writer has ever heard.

New York American.

Cavalieri seems to me more plausible and more satisfying as Tosca than that greater and more tragic artist, Ternina.

The World.
Campanini (conductor) was at his best.

The World.
She sang effectively and with distinction.

The Sun.
The artist has availed himself of the liberty accorded by art history and combined Assyrian and Arabian ideas in a singularly felicitous picture.

The New York Times.
There is scarcely more than a suggestion of Wagner's "endless melody."

New York Tribune.
The picture is marred by some incongruities and anachronisms, such as the introduction of the familiar winged bull of Assyria into the architecture of Herod's palace.

The New York Times.
At the conclusion of the opera Mr. Hammerstein went to Miss Garden's dressing room, extended his hands, and said: "Sublime! Sublime!"

THE NEW YORK HERALD
Garden laid less stress upon the side of the wanton and made the daughter of Herodias a wilful, untamed girl.

THE NEW YORK HERALD
"La Wally" attracted a large audience at the Metropolitan.

New York Tribune.
Miss Schnitzer's performance in the Schumann concerto was superficial.

The New York Press.

One wondered at the beauty of Germaine Schnitzer's technic.

The New York Times.
The opening allegro of the Mendelssohn symphony was treated rather heavily, and there was a good deal more of roughness and lack of precision than the music can well stand.

The New York Times.
Schnitzer's tone sounded at times thin and shallow.

The New York Press.
Schnitzer's interpretation was full of the most exquisite detail of shading. There was all pervading musicianship and good taste. There was exquisite clarity and balance in all her playing. One wondered at the essentially musical results.

The Evening Post.
With the exception of the first movement, the other parts of Mendelssohn's "Italian" symphony are immortal music.

Opera Criticism in the Metropolis.

[From the New York Herald.]

"Die Meistersinger," delightfully sung again in the Metropolitan Opera House last night, was heard by a brilliant and an enthusiastic audience. The cast was the same excellent one heard in this opera before this season. Miss Destinn was again the Eva and Madame Homer the Magdalene. As Walther Mr. Jörn was heard again, while Messrs. Goritz, Feinhals, Blass and Reiss filled their familiar roles. Applause and many curtain calls rewarded the singers.

Mrs. W. Edgar Shepherd, in silver gray satin and silver lace, and Mrs. Clifford Vaughan, in black net and gold lace, were in box No. 31.

Mrs. J. Pierpont Morgan, in silver gray satin, veiled with silver spangled lace, wearing a necklace and corsage ornaments of diamonds, and Mrs. W. Pierson Hamilton, who wore a gown of pastel blue velvet spangled with paillettes of the same shade, were in box No. 35.

With Mr. and Mrs. Hans Winterfeldt in box No. 33 were Mr. and Mrs. Alexander Rühl, the latter in palest lilac satin embellished with silver spangled lace; Arthur Sully and Frank Canty. Mrs. Winterfeldt wore a gown of rose du Barry chiffon velvet, elaborately embroidered with pearls and veiled with gold lace, also a rivière of diamonds.

Mrs. E. Reeve Merritt, in gray chiffon velvet and silver lace; Mrs. Townsend Ashmore, in white brocade and lace, with garniture of pink roses, and Ruth Ashmore, in white chiffon and satin, were in box No. 3.

Mr. and Mrs. Paul D. Cravath, the latter in coral pink velvet and silver spangled lace, were with Mr. and Mrs. Charles H. Sherrill in box No. 11. Mrs. Sherrill wore a gown of black net and satin, embroidered with jet.

Helen Brice, in mauve chiffon and satin, and Kate Brice, who wore a gown of silver gray chiffon velvet, combined with silver Filet lace, were in box No. 34.

Mr. and Mrs. McLane van Ingen, the latter in emerald green chiffon velvet and lace, and Mrs. Nathaniel Norton, in pastel blue satin and silver spangled lace, were with Mr. and Mrs. Herbert L. Terrell in box No. 18. Mrs. Terrell wore a gown of shell pink velvet and silver Filet lace.

There were also in the audience Mr. and Mrs. Benjamin Welles, Mr. and Mrs. Henry Parish, Jr., Mr. and Mrs. Harry H. Benkard, Mr. and Mrs. Henry A. Robbins, Mrs. Louis T. Hoyt, Shipley Jones, Beatrice and Constance Pratt, Mrs. Edward Lauterbach, the Marquise de la Rochebriant, Mrs. Albert Tilt, Mr. and Mrs. Dandridge Spotswood, Mrs. Gouverneur Kortright, Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Willis Reese.

The well known choral composer, Palme, died in Magdeburg recently.

PADEREWSKI REDIVIVUS.

GREAT POLISH PIANIST'S RECITAL TRIUMPH.

Ignace Jan Paderewski reappeared at Carnegie Hall yesterday afternoon (February 2), and before a packed house of crazily enthusiastic listeners, celebrated such a ringing triumph as has not fallen to his lot here since his first phenomenal performances in New York a decade and a half ago. It gives THE MUSICAL COURIER especial gratification to be able to make such an announcement, for during the past few years this paper did not find itself in sympathy with the pianistic style into which Paderewski was drifting, and when the occasion warranted, we expressed our opinion to that effect as plainly and emphatically as is our general custom. We lost no opportunity of pointing out that the great Polish player had allowed his gift for composition to press his pianistic talents into the background, and it was easy to see that the time spent on the opera "Manru," the songs, the piano sonata, and variations, had been lavished at the cost of that incessant piano practice which is the tyrannical tribute enforced by virtuosity of the highest kind. As his devotions at the piano became less, his interest in that phase of his musical career appeared to wane, and the result was that his technic grew slipshod and makeshift, his wonderfully pliable wrists stiffened, his fingers slackened in speed proportionately as they gained in uncertainty, and his interpretations, once so carefully crystallized musically and so impressively wrought intellectually, degenerated into mere capricious readings of the moment, incoherent and diffuse, because the obstacles suddenly encountered by a vanished technic left no facility for larger mental play or the exercise of poetical fancy. Matters went from bad to worse, and finally Paderewski, forced to play because of a continual influx of lucrative engagements, worked himself into such a state of nervousness that he suffered several partial collapses, and was enabled to deliver recital programs only at the cost of harrowing mental anxiety and poignant physical anguish, as expressed by himself graphically in one of his piano testimonials.

However, the critical success of "Manru," its recent revival in the repertory of some of the important European opera houses, and the emphatic popular reception of the sonata and variations here last season, transported Paderewski into a far happier frame of mind and body than he had known for years, and—inspired, too, by the frank suggestions of THE MUSICAL COURIER—he reverted to his old love, the piano, and again set himself to commune intimately with its master composers, half as recreation, half as penance.

The result was illustrated magnificently yesterday afternoon, in a series of performances as musicianly, poetical, picturesque, moving and inspiring as any that Paderewski ever vouchsafed us in the proud days of his early sensational conquests here. Those who know the intellectual capacity and resources of the man Paderewski, his deep and all encompassing musicianship and his unlimited and enduring love for the highest and loftiest in music, realized that the piano artist in him was only asleep, and not dead. Nobly did he vindicate himself yesterday, and when the greatest musical lion of his time came to life again there was no one to gainsay the majesty and authority of his presence, and the commanding eloquence and compelling power of his utterance.

Even Paderewski's appearance has undergone a change. The jaded enervated indifference and listlessness have disappeared, and in their place have returned the old lean manner, the magnetic movements and gestures, and the proud assurance of the artist who knows he is supreme master of himself and his craft, and feels he is justified in that knowledge.

With the Bach "Chromatic Fantasia and Fugue," the actual musical revelation began. We could hardly believe our ears. Paderewski's touch was clear, crisp, precise, with only an occasional moment of blurring, due apparently to the inability of the piano to separate tones struck in very rapid succession. Here and there, too, the powerful left hand of the player caused a jangling of the bass strings, but it was not his fault, for a man should play like a man, and not like a suckling babe or an anemic schoolgirl. An instrument unable to respond to a masculine touch without discordant protest, ought to be kept from the concert platform.

Paderewski's Bach playing was an unalloyed delight from the interpretative standpoint. The analytical preciseness of form and exactness of structural exposition were there, but also the harmonic beauties of Bach—so abundant in the "Chromatic" fantasia—and the composer's rugged strength of expression and healthy sentiment had such

faithful place in the performance that it never lapsed for even a moment into mere didactic droning or dry analytical preachment.

Beethoven's sonata, op. 111, one of the truly grandiose productions in the realm of piano literature, had a fitting exponent in Paderewski, who voiced the majestic thoughts of the great master with inexpressible reverence and profound emotional and intellectual sympathy. Here was the spectacle of one great musical soul lost in rapt tonal contemplation of another kindred heart and mind, and the effect on the fortunate listener was overwhelming in its augustness and sublimity. If ever exalted inspiration has imbued the piano utterance of a master of the keyboard, then we experienced that celestial manifestation in Paderewski's Beethoven playing. It was invested with the authority of Von Bülow and the rich imaginativeness and sweeping style of Liszt. Some of the delicate pedal and color effects in the noble arietta were blemished in places, through the same mechanical deficiencies of the piano that bothered the player palpably during the first movement and in the Bach number. However, expert hearers were able to define the exact cause of the trouble and did not debit Paderewski with its effect. Those less sophisticated, and who sat near enough to the stage, were made aware of the true state of things by the expression of annoyance that crossed the face of the performer whenever his ally of strings and keys seemed to leave him in the lurch and to reflect sounds and colors plainly not in the intention of the fingers and mind which directed the playing. The Beethoven achievement will nevertheless go down into the annals of local musical history as one of the most cyclopean musical feats ever achieved in this town.

Paderewski's old time witchery of touch, all his fiery imagination, impassioned delivery, and magical wealth of nuance in color and dynamic gradations, marked the Schumann "Etudes Symphoniques." Under his wizard hands the pieces resolved themselves into a series of miniature tone poems, each one with a character, individuality, purpose and effect of its own. Paderewski's technic was sheer amazing, and the climax of strength and breadth attained in the final "Philistine" march made everything else pale into insignificance that has ever been done here in the line of piano virtuosity. It was a thunderous windup, not noisy, but prodigious in its cyclonic insistence and irresistible temperamental exuberance. A finer singing tone might have been achieved in some of the sustained variations, but it really is not just to dwell on shortcomings that concern chiefly the piano and not the player. This is a review of Paderewski, and not of his instrument. On the other hand, there is no reason why such deficiencies should not be mentioned, for, as readers of THE MUSICAL COURIER know, this paper is equally quick to proclaim the praises of a concert piano when it merits notice of that sort.

Paderewski's strangely moving Chopin performances have become proverbial, and his propulsive energy, insinuating rhythmic and rubato effects, and rich hued tone glowing with every tint from palest opal to warmest scarlet, filled the E major Nocturne, the A flat Mazurka, the Barcarolle, and the big Polonaise, op. 53, with an animation, vitality, and compelling charm which exerted a veritable spell over the fascinated audience. The melancholy of the Nocturne, the capricious insouciance of the Mazurka, the passion and pathos of the wonderful Barcarolle, and the broadly melodramatic strophes of the Polonaise—all were proclaimed with equal emotional mastery and demonstrated with a technic that has lost the fast semblance of mechanism and is in itself an expressive medium of fabulous eloquence.

The Debussy "Reflets dans l'eau" was a gossamer, shimmering, nebulous study in piano tone, of fairylike effect and elfin delicacy. Only a poet of rarest sensibility could conceive and carry out such a piece of pianistic impressionism, and Paderewski is precisely such a poet.

Liszt had no fair opportunity on the keyboard employed at Tuesday's concert, but at least he gave Paderewski a chance to display his dazzling digital skill and to reveal a subtle understanding of the Hungarian mood rampant in the twelfth rhapsody. A hurricane of applause burst forth as soon as the player ended and at once the familiar scene took place—seen only at a Paderewski recital—of hysterical men and women crowding to the stage, hurling flowers at the aureole-haired personage above, screaming, stamping, shouting, cheering, and raising such a hubbub generally that the good natured artist was kept adding encore after encore to his regular program until more than half a dozen had been played.

The Paderewski madness held the crowd in thrall until the piano was closed and the lights were turned out in the hall. No such spectacle has been experienced here for many moons, in fact, not since the same fever seized on our local public at the Paderewski recitals years ago, and therein lies the corroboration of our assertion that the greatest pianist of our times has come into his own once more and regained the imperial pianistic crown so nearly lost. Paderewski Redivivus!

With due consideration for all the efforts apparently made, even if for commercial gain, it is painful to be compelled to say, in justice to the performer, that it was the power of his artistic sway and authority that frequently lured the attentive listener into silence when his better judgment advised him that the piano Paderewski played on was not competent to meet his attack and his analyses. It lacked the first requirement of the piano building science in that it failed entirely in the element of resonance, and next it had no musical tonal quality. In short, it had no carrying capacity, and those tones that escaped it were no aid to artistic effort. The causes of this are readily understood by those who are acquainted with the story of piano construction, but would not be of such interest for the general musical listener as to devote space to its publicity. However, Paderewski should not become the subject of the piano barter but should always have under his fingers a piano adequate to meet the demands of his art; hence no one should ever have suggested to him the use of any piano not equal to the artistic stature of the artist. Imagine a Paganini playing upon a fiddle representing a commercial staple instead of an instrument identified with artistic evolution or representative of it. However, even Paderewski, powerful as he is, had to succumb to the vicissitudes of the piano business, with the result that he could not portray to its fullest the capacities of his remarkable virtuosity. One of these days he will also be supreme in this respect and play on a piano that will meet his own sense of proportion, and then we shall hear still more marvelous effects from this marvelous artist.

MUSIC IN ST. PAUL.

ST. PAUL, MINN., January 30, 1909.

Those of us who were fortunate enough to have attended the "pop" concert at the Auditorium last Sunday witnessed a remarkable performance of the Tchaikowsky B flat minor concerto, for Gabrilowitsch was at his best. From the first note to the last his playing was magical and it had a magical effect on the crowded house. There was nothing pompous in his style, nothing demonstrative in his manner of getting at the music, nothing that would lead one to believe that he was more than ordinarily moved in his interpretation—nothing excepting the music itself, and that was sufficient to satisfy the most critical. This concerto has been heard here before, but never as it was given last Sunday. And when it was done and the audience was blistering its hands in intense enthusiasm and delight, one might have noticed, if he had been near enough, that the handshake between the artist and Conductor Rothwell was not the mere perfunctory touch of fingers which so often follows a solo performance, but was a real demonstration of congratulation on the part of each to the other. Mr. Gabrilowitsch did not hesitate to say that it was one of the finest accompaniments he had ever had in the concerto, and Mr. Rothwell said he had never enjoyed the work so completely. The orchestra certainly must be congratulated on its part in this concerto, for there never was a moment when there seemed to be the least uncertainty. It was never too loud, never too soft, never overpowering, but always sustaining and supplementing the work at the solo instrument. The audience demanded an encore, and after much persuasion Mr. Gabrilowitsch played the Gluck-Brahms gavotte. On the last part of the program the soloist played a group of Chopin numbers—nocturne in G, mazurka in B minor and polonaise in A flat major, op. 53. The performance of these numbers was fully as satisfying as that of the concerto, and the audience was insistent on an encore. But Mr. Gabrilowitsch was just as insistent on not playing, and for the very good reason that with the very last note of the polonaise a string in the piano snapped and put it temporarily out of business.

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The orchestra numbers in this concert were the "Kaiser-marsch," by Wagner; the finale from Goldmark's "Rustic Wedding" symphony, and a waltz by Ziehrer. The more one hears this orchestra the more one comes to the con-

viction that Mr. Rothwell is putting in some pretty strenuous work with it, for it shows up magnificently. So the writer thought he would attend a rehearsal and see how it was done. "Well, come up to the old Capitol at 9:30," said Mr. Weil, principal second violin, of whom the inquiry was made. "He starts with the brass at 9:30, and then the strings have their turn at 11:15. We will get through about 1:30, so you better bring a lunch." No wonder they are doing fine work when they rehearse four hours every day. Mr. Rothwell has sixty-six men now, and before the season is over he expects to have them second to no orchestra in the country. From the present rate of progress it looks as if he would accomplish it, and it is to be hoped that the musical people here appreciate what they are getting in the way of a fine orchestra.

A letter to the writer from Horace W. Reyner, of Duluth, is, in part, as follows: "There is a movement on foot to organize a symphony orchestra here. It is proposed to give four concerts this spring—every two weeks—commencing February 24, with myself as conductor. There will be a complete orchestra of forty-three. Local men will form the main portion of the orchestra, but we shall have to import oboes, bassoons and two horns. It is proposed to have good soloists at each concert. The scheme has received the endorsement of the public affairs committee of the Commercial Club, whose chairman, Mr. Hugo, is taking a prominent part in raising the funds for the undertaking. For next year a large guarantee fund will have to be provided."

Wonder what Ysaye would say if he knew that one of his pupils is playing in vaudeville houses? Probably he would pat her on the back and congratulate her if he knew that she was doing it to get money with which to continue her studies, and that is what Nonette Schoonmaker is doing. She is at the Orpheum this week under the name of Nonette and is doing a Gypsy act all by herself. She comes on the stage dressed in true Gypsy style and is singing and playing at the same time. It is at once apparent that she is not to be classed with the average freak of vaudeville music, for she plays on a real violin, plays real music and in such a fashion that it grips the listeners and grips them hard. The writer heard of her and went to see her. "Yes," she said, "I studied with Ysaye in New York when he was in this country the last time. I had been studying with Casper Jagy, of Brooklyn, and at fourteen was playing solos with Tali Ezen Morgan at Ocean Grove. Mr. Morgan took quite an interest in me and through him I met Ysaye, who from that time on gave me lessons free as long as he remained here. Some of the lessons were two and a half hours long. When he returned to the old country he wanted me to go with him, but my father was ill and I could not. Father died a short time ago and I knew I had to make my own living, so I thought up this act, prepared it for the stage, booked it all myself, and have been playing in vaudeville since August of last year. I shall keep at it about a year longer and then will have money enough to go abroad and continue my studies with Ysaye." Miss Schoonmaker is nineteen years old and is traveling with her mother. She plans ultimately to make a prima donna of herself, as she thinks her voice capable of being trained to operatic proportions.

A large and fashionable audience assembled in the salon at the Angus Wednesday evening and listened to a program by four young St. Paul artists. The program opened with the slow movement from the Mendelssohn trio in D minor, played by Lima O'Brien, piano; Walter Logan, violin, and Rosario Bourdon, cello. This was followed by several songs for dramatic soprano by Katharine Arimond. Mr. Logan played a group of solos, as did Mr. Bourdon and Miss O'Brien. The concert was one of the most enjoyable chamber music affairs given here this season, and the large audience showed the appreciation in which these young artists are held.

The students' section of the Schubert Club gave an interesting program at Elks' Hall Wednesday afternoon. Those participating were Lillian Murphy, Nellie Charles, Helen Schutte, Ina Grange, Cora Winston, Freda Hinners, Gyda Hansen and May Wright. The program was made up of songs and piano solos of the classical period.

An extremely interesting possibility is the orchestra festival for the spring planned and proposed by C. O. Kalman, president of the St. Paul Symphony Orchestra. With the matter of the festival in view, Mr. Kalman has written President Carpenter of the Minneapolis Symphony Orchestra and made the proposition to unite the two bands in one great orchestra and to give two concerts with this ensemble, one in St. Paul and one in Minneapolis. He also proposes that Mr. Rothwell conduct the concert in Minneapolis and that Mr. Oberhoffer conduct the concert here. No answer has as yet been received by Mr. Kalman, but those who are interested have every reason to expect a favorable reply. This matter has been brewing for some time, but no steps were taken until it seemed certain of consummation.

When this festival takes place it will bring the Twin Cities into closer relation musically than they have ever been and will pave the way to a general interchange of symphony concerts during the next season.

OSCAR HATCH HAWLEY.

SCHNITZER'S PHILHARMONIC SUCCESS.

The latest Philharmonic pair of concerts, last Friday afternoon and Saturday evening, at Carnegie Hall, took on the aspect of a Mendelssohn celebration, for that composer's "Italian" symphony opened the program and his "Midsummer Night's Dream" overture, scherzo, nocturne, and wedding march formed the close, with the Schumann piano concerto between as an effective contrast.

Safonoff did his best to adapt himself to the range of dynamics suitable for Mendelssohn's music, and succeeded on the whole in presenting the familiar works satisfactorily with here and there a suggestion of stiffness and arbitrariness, due to the obvious restraint under which the conductor was laboring in the attempt to avoid his usual crashing and climactic methods. The orchestra played with fine tone quality in the slow movement of the symphony and the nocturne and gave a taste of its virtuoso possibilities in the salterello, the scherzo and the wedding march. It is a growing pity that a body of players so rich in skill, experience, and artistic willingness should not be



SAFONOFF AT ST. PETERSBURG IN 1875.
From photograph kindly loaned by D. Rahier, of Leipzig.

led by a conductor able to make the most of such material. At present the orchestra is used to exploit the leader's sensational idiosyncrasies, rather than to give the public dignified and wholesome expositions of the classics. The Philharmonic stands in urgent need of a director who respects art and puts himself neither above nor below it.

Germaine Schnitzer was the soloist in the Schumann concerto, and contributed the lion's share of the musical pleasure at the two concerts. She was remembered gratefully as a recital player who had impressed a New York audience markedly some years ago with a tremendous technique, dashing delivery, and warmly colored tone, and much expectancy moved the listeners to see what progress she had made during her absence from our metropolis.

Be it said at the outset that Miss Schnitzer has advanced in every way, for not only are the qualities just mentioned present in even more marked degree than formerly, but her musical mastery has broadened with added experience and she exhibited mature repose and confident authority which one missed occasionally in her former interpretations. The Schumann concerto is a true test of musicianship and pianism and Miss Schnitzer filled all the requirements most admirably. The first movement was instinct with breadth, poetry and pulsing rhythm; the slow part breathed forth the exquisitely tender sentiment which fills its lovely measures, and the finale had all the appropriate spirit, abandon, and gladness ring. Over all, there were the true spirit of romance and the touch of whimsicality without which Schumann cannot be performed. Miss Schnitzer's technique need not be dissected into its component parts for analytical praise. She is perfectly equipped in all the mechanical requisites of the pianistic art, and that assertion ends this branch of the discussion. Her keyboard grasp is that of the player who knows all its possibilities and who has practised with the intelligence as well as with the fingers. In tone, dynamics, shading, pedaling, and phrasing Miss Schnitzer shows herself possessed of an

individual personality tempered by the highest tenets and noblest ideals of the piano playing art. Her performance aroused unbounded enthusiasm, and she was recalled again and again, bowing her thanks almost a dozen times. It is now a matter of exceptional interest to hear Miss Schnitzer again in a representative recital program.

Apropos, Safonoff's orchestral accompaniment to the concerto was halting, rough and intrusive.

Edouard Fétis Dead.

A cable Tuesday (yesterday) from Brussels reported the death of Edouard Fétis, for over half a century musical critic of the Independence Belge. The deceased was a son of the renowned Francois Joseph Fétis, born at Mons, March 25, 1784. The elder Fétis died on his birthday, in the year 1871. Fétis the younger was born in Bouvignes, Belgium, May 16, 1812. As a very young man he assisted his father in editing the *Revue Musicale*, and continued the publication. Edouard Fétis was the author of several works, among them "Les Musiciens Belges." This news arrived too late for extended comment.

Albert Spalding in Washington.

Albert Spalding played in Washington with the Russian Symphony Orchestra, Sunday, January 24. Two criticisms read:

The occasion brought to attention the young violinist, Albert Spalding, whose work was received with the utmost enthusiasm. He displays fine technical facility, preserving exact purity of tone, even in the most rapid passages, and there is in his work the enthusiasm of youth, as well as the finish of cultivation.—Washington Evening Star, January 25, 1909.

Of the playing of the soloist, Mr. Spalding, the audience seemed not to be able to get enough. His piece de resistance was a concerto in G minor of Bruch, after the performance of which he was recalled nearly a dozen times. He responded with an exquisite encore number, and later played "The Bee" of Schubert and a jewel of a polonaise in D by Wieniawski. His whole performance was that of brilliant and superb technique, and yet he played with a charm and sympathy that was delightful.—Washington Herald, January 25, 1909.

Reed Miller "Tremendous Success."

The phrase "tremendous success" is used by the Cleveland Plaindealer of recent date in describing the tenor, Reed Miller, in his singing of Bach's "Christmas Oratorio," given recently in Oberlin, Ohio. Miller himself says he considers it his proudest achievement, inasmuch as he learned the difficult coloratura solo music in short order. The notice in full reads as follows:

A tremendous success was scored by Reed Miller, tenor, individual backbone of the performance. He sang about one-fourth of the score, and did so with seemingly inexhaustible control and beauty of voice. His one absolutely microscopic flaw is that he is not absolutely note-perfect, but his virtues are so unusual that one mentions that flaw only to heighten the praise. His technical facility seemed almost superhuman. He tossed off whole pages of sixteenth and thirty-second notes with remarkable ease and breadth of voice. And what is rarer, he sang with such fervor that his innumerable recitatives had the pathos of melody. How many world-famous tenors can do that?

Romeo Frick on the Pacific Coast.

The Pacific Coast Musical Review of January 9 referred as follows to the singing of Romeo Frick, in an aria of Bennett's "Woman of Samaria" at a performance in Oakland, Cal.:

Mr. Frick sang the recitative and aria from Bennett's "Woman of Samaria" particularly well. Indeed, we have never heard Mr. Frick to better advantage. He seemed to grasp the sombre religious spirit of the work with singular readiness and by strictly following the sentiment of a broad, sacred character, his voice attained his mellow sonority, and, without undue exertion, he secured the undercurrent of religious fervor. It was one of the most satisfactory expositions of sombre oratorio declamation we have ever heard. Mr. Frick is to be congratulated.

Brahm Van Den Berg in Ontario.

The London (Ont.) Free Press, commenting on the recital given there last week by Blanche Marchesi, had the following to say regarding Brahm van den Berg, the pianist with Madame Marchesi:

Brahm Van Den Berg, the Belgian pianist, has a charm and magnetic presence. He does not indulge in eccentricities as most pianists do. His touch has a rare rhythmic sympathy, a tender and elastic touch and an exceptional power of execution.

Nordica with the Pittsburgh Orchestra.

Before Madame Nordica comes to New York to give her song recital, February 16, she will make four appearances with the Pittsburgh Orchestra—two in Pittsburgh, February 5 and 6; one in Cleveland, February 8, and one at Buffalo, February 9.

In Bremen, the Goethe Society gives symphony concerts for working people and charges only 7 cents admission. The latest of their programs consisted of Beethoven's "Pastorale" symphony, Strauss' "Death and Apotheosis," five songs and three Wagner overtures.



This department does not treat of every opera in detail given at the Metropolitan and Manhattan Operas, for the reason that space in THE MUSICAL COURIER is too valuable for endless repetition of that sort. The casts are usually the same, and the performances resemble each other identically in almost every feature. Only premières and debuts of importance are treated on this page.

METROPOLITAN OPERA HOUSE.

"Die Meistersinger," January 27.

Destinn, Homer, Jörn, Feinhals, Goritz, Blass, Reiss, Mühlmann. Conductor, Hertz.



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BERNICE DE PASQUALI.

"Lucia," January 28.

De Pasquali, Mattfeld, Bonci, Amato, Rossi, Bada, Bedeschi. Conductor, Spretino.

This was Bernice de Pasquali's second appearance in opera at the Metropolitan and her first essay of the role of the unhappy bride of Lammermoor. The night was a triumph for this American prima donna, and for the tenor Bonci, whose Edgardo is among his most thrilling impersonations. Long ago it was settled that Donizetti's florid music was the test of the lyric tenor and the coloratura soprano, and so long as there are voices and art like those exhibited by Madame de Pasquali and Bonci these operas will draw the multitudes, and a multitude it was that applauded and recalled these artists last Thursday night. The singing of both is remarkable for refinement, for elegant diction, and for purity of tone production. It is years since such a voice as Madame de Pasquali's was heard at the Metropolitan in the part of Lucia. Her voice is fresh and lovely and her breath control is cause for special thankfulness. Then, the sincere, unaffected acting of a part that always seems absurd when attempted by a singer who overacts, lifted the histrionic side at this performance to a much higher level than is usually accomplished. Ordinarily, men and women go to operas of the Donizetti school to hear the singing; but, when it happens that they also are privileged to witness good acting, they must feel doubly repaid. Madame de Pasquali received an ovation after the "mad scene" and other hearty triumphs awaited her behind the scenes where she was surrounded by the cheering chorists and personally congratulated by Gatti-Casazza and Toscanini. Bonci had his triumph in the final act when his beautiful singing aroused at tumult. There were endless recalls. Amato, as Lord Ashton, made an impressive figure and sang with distinction.

"La Wally," January 29.

Destinn, Ranzenberg, L'Huillier, Martin, Amato, Rossi, Campanari. Conductor, Toscanini.

While the general musical public does not seem inclined to flock to hear Catalani's opera, the work holds the attention of the subscribers. Last Friday night, even the occupants of the parterre boxes waited for the avalanche in the final act. Amato's wonderful singing in the part of Gellner was again a feature of the performance. Destinn in the title role and Martin as Hagenbach repeated their interesting impersonations. Toscanini's direction of the performance was inspiring.

"Il Trovatore," January 30 (Matinee).

Eames, Homer Martin, Amato. Conductor, Spretino.

"Faust," January 30.

Farrar, Fornia, Caruso, Note, Didur. Conductor, Spretino.

"La Boheme," February 1.

Sembrich, L'Huillier, Bonci, Amato, Didur. Conductor, Spretino.

MANHATTAN OPERA HOUSE.

"Otello," January 27.

Labia, Doria, Zenatello, Sammarco, De Seguro, Crabbe. Conductor, Campanini.

"Salome," January 28.

For report of this performance, see editorial section of THE MUSICAL COURIER.

"Rigoletto," January 29.

Fetrazzini, Ponzano, Constantino, Renaud, Arimondi. Conductor, Campanini.

The three men, Constantino, Renaud and Arimondi, again made the audience remember that the Manhattan Opera House is rich in male stars of the very first rank. Renaud's Jester was a marvelous delineation. As the profligate Duke, Constantino sang with luscious tone quality and acted with dashing abandon.

"Salome," January 30 (Matinee).

Same cast as Thursday night.

"Cavalleria Rusticana," "Pagliacci" and "La Mort d'Cleopatre," January 30.

Agostinelli, Mariska-Aldrich, Severina, Constantino, Crabbe, for "Cavalleria Rusticana." Zeppilli, Taccani, Sammarco, Crabbe, Venturini, for "Pagliacci." Valery for "La Mort de Cleopatre." Scognamiglio, the new conductor, directed the entire triple bill and was obliged to appear on the stage with the singers several times during the evening in response to enthusiastic plaudits.

The dramatic intensity of "Cavalleria Rusticana" was materially heightened by the superb vocal and histrionic work of Constantino, who made his initial New York appearance as Turridio, of which role he gave a convincing portrayal. The lovely, velvety tenor voice of this artist was heard to advantage and it seems almost empty praise to state that he invested the hapless young Sicilian villager with all the legitimate temperamental qualities, not to mention dramatic force, that the role demands. The performance was a Constantino triumph.

Agostinelli gave an effective impersonation of Santuzza. Mariska-Aldrich, the American contralto, was a wirsome



MARIO SAMMARCO AS FIGARO IN "BARBER OF SEVILLE."

Lola, and she sang and acted this role in a manner most satisfying. The full and rich contralto of Mariska-Aldrich is always a pleasure to listen to, and it must not be forgotten that she is an American artist of rare ability. She is an operatic debutante of this season and therefore deserves all the more credit for her fine work. The role of Alfio was capably handled by Crabbe. "Pagliacci" served as a splendid vehicle for Sammarco to exploit his glorious baritone voice as well as his finished style of acting. Sammarco was the typical Tonio, who, from the "Prologue" to the tragic finale, "La Comedia e finita," was the central light of the "Pagliacci" performance of Saturday night. Sammarco infuses into the role of Tonio a certain, peculiar mock drollery, cynicism and satire that are captivating and which serve to place it in a distinct class of Sammarco's own invention. The "Prologue" was sung mag-

nificantly, and at its conclusion as Sammarco gave the command, "Andiamo; In-co-min-cia-te!" ("Come then! Ring up the curtain!") a volley of applause greeted the artist as he withdrew behind the curtain. Sammarco was the inspiration of the performance. Zeppilli was a demure and petite Nedda, her flexible and sweet soprano giving pleasure to the audience, especially in the "Ballatella." Tacani as Canio both sang and acted with finish, and he brought the first act to a dramatic close. Crabbe as Sylvio and Venturini as Beppo did justice to their respective parts and helped to make the "Pagliacci" performance an effective piece of work on the part of Hammerstein's operatic stars, satellites, etc. "La Morte de Cleopatra" ("The Death of Cleopatra"), again served to feature the terpsichorean ability of Odette Valery, who is the lone star in this singular piece of Egyptian dancing witchery.

"Cavalleria Rusticana," "The Cobbler and the Fairy" and "The Carnival of Venice,"
February 1.

Labia, Severina, Mariska-Aldrich, Tetrizzini, Constantino, Crabbe, Sammarco, Arimondi, Venturi. Conductor, Campanini.

HERMANN KLEIN GIVES MENDELSSOHN PROGRAM.

Hermann Klein's eighteenth Sunday concert and last but one which Mr. Klein will give at the new German Theater, corner Madison avenue and Fifty-ninth street, was devoted to Mendelssohn. The program presented showed a variety of styles, as well as works written early and late in the career of the composer. The artists uniting in the concert were: Mary Hissem de Moss, soprano; Ethel Newcomb, pianist; Berriek von Norden, tenor; the Olive Mead String Quartet, and William C. Carl's choir, from the "Old First" Presbyterian Church. The order of the program follows:

Quartet, strings, in E flat, op. 12. Adagio, Allegro. Canzonetta Composed 1829
Olive Mead Quartet.
Recital and air, If With All Your Hearts (Elijah).... Finished 1846
Berriek Von Norden.
Solos, piano—
Lieder ohne Worte (F major and Spring Song).
Scherzo, E minor. Ethel Newcomb.
Solo and chorus, hymn, Hear My Prayer..... Composed 1844
Mary Hissem De Moss and William C. Carl's Choir.
(Conducted by William C. Carl.)
Trio, piano and strings, in D minor, op. 49. Andante.
Scherzo Composed 1839
Ethel Newcomb, Olive Mead and Miss Littlehales.
Song, On Wings of Music.
Mary Hissem De Moss.
Air, The Sorrows of Death (Hymn of Praise)..... Composed 1849
Berriek Von Norden.
Duet, My Song Shall Be Always Thy Mercy (Hymn of Praise).
Mrs. Hissem De Moss and Mr. Von Norden.
Part songs—
Farewell to the Forest.
The Lark's Song. William C. Carl's Choir.

All of the singing was in English, a special cause for congratulation. Another memorable feature was the piano playing of Miss Newcomb. Naturally, the movements from the string quartet, written when the composer was only twenty, had the bland simplicity of youth, and thus the contrast between this music and the stirring aria from "Elijah," written a year before the death of the composer (he passed away in 1847) was all the more marked. The arrangement of the program was excellent, and in point of educational interest will stand as the best of the Mendelssohn programs arranged to commemorate the centennial of the composer in Greater New York.

Miss Newcomb's performance of the "Songs Without Words" and the scherzo aroused the greatest enthusiasm. Her individual and beautiful art infused new life into music that under other conditions might seem hackneyed. In the two movements from the trio in D minor Miss Newcomb disclosed another side of her artistic skill. "Hear My Prayer," composed three years before Mendelssohn died, was splendidly sung by Mrs. de Moss and the Carl choristers, under Mr. Carl's leadership. The choir gave another exhibition of sustained and finished singing in the two final songs, sung à capella, with Mr. Carl leading. Mr. Van Norden, an American trained singer, must also be commended for his share in the success of the concert.

Next Sunday (February 7) the last concert in the series will be given by Ellen Beach Yaw, soprano; Philippe Coudert, baritone; Julius Schendel, piano, and Arthur Hartmann, the great violinist.

Schelling to Assist Hess-Schroeder Quartet.

Ernest Schelling, the pianist, will assist the Hess-Schroeder Quartet at the next concert in Mendelssohn Hall Wednesday evening, February 10. The program will include: The Brahms quartet in A minor, for two violins, viola and cello; three movements from the Max Schilling's quartet in E minor, and the Juon trio for piano, violin and cello.



BROOKLYN, February 1, 1909.

Dr. Ludwig Wüllner, one of the great successes of the musical season in America, will give his first recital under the auspices of the Brooklyn Institute, Monday evening, February 15. The concert will take place in the beautiful music hall of the Academy of Music. Dr. Wüllner has had two previous appearances in Brooklyn, under the direction of the Brooklyn Sängerbund the first time; the second recital was arranged by Arthur Claassen, and given at Arion Hall last month. At his coming concert, Dr. Wüllner will have Americans to applaud him, and these, by the way, are quite as enthusiastic over the great art of this gifted man as his own countrymen. The program for the night of the 15th will be as follows:

Der Lindenbaum Schubert
Frühlingstraum Schubert
Die Post Schubert
Die Krähe Schubert
Rückblick Schubert
Morgen Strauss
Sie Wissen's Nicht Strauss
Gefunden Strauss
Befreit Strauss
Der Arbeitsmann Strauss
Die Lauer Loewe
Der Getreue Eckart Loewe
Hochzeitslied Loewe
Denn es gehet dem Menschen Brahms
Ich Wandte Mich Brahms
O Tod! Brahms
Wenn Ich mit Menchen Brahms

By the force of her personality and brilliancy of her art, Fannie Bloomfield Zeisler succeeds in holding her listeners under a spell. This was once more evidenced at her recital under the auspices of the Brooklyn Institute last Thursday night, when the gifted artist repeated the program presented by her at the recital at Carnegie Hall, Manhattan, earlier in the season. By her performance of the Schumann "Papillons," the group of Chopin numbers, the charming classic numbers by Scarlatti, and the modern pieces by Debussy, Delibes, and the Pabst transcription of airs from Tchaikowsky's opera, "Eugen Onegin," Madame Zeisler left a lasting impression.

The Tonkünstler Society presented a Mendelssohn program last night (Tuesday) at the Imperial, on Fulton street, to commemorate the centennial birthday of the composer all the musical world is honoring this week. Mrs. August Roebelen, piano; Henry Schradieck, violin; Ernst Stoffregen, cello, united in the performance of the Mendelssohn trio, which the composer dedicated to Spohr. It is in C minor, and as all musicians know, has not attained the popularity of the trio in D minor. Martha S. Tourte sang a group of Mendelssohn songs: "Pagenlied," "Gruss," "Frühlingsleid," "Auf Flügeln des Gesanges," and "Nene Liebe." The concert closed with the performance of the Mendelssohn quintet, in B flat major, op. 87, for two violins, two violas and cello. The players were: Henry Schradieck, August Roebelen, Ernst H. Bauer, Prosper Lugin, and Ernst Stoffregen.

Wednesday afternoon, February 3, which is Mendelssohn's birthday, the Brooklyn Institute will give the second program to honor the memory of the composer. The artist will be Josef Hofmann, who will play an entire program of Mendelssohn's works for piano.

Carl Fiqué's last two lecture recitals under the auspices of the Brooklyn Institute are set for February 1 and 8. The program for Monday of this week was made up of Mendelssohn numbers, and included: Prelude and fugue in E minor; "Variations Serieuses"; a group of six "Songs Without Words," and "Rondo Capriccioso."

Pupils of the Fiqué Musical Institute, at 128 De Kalb avenue, will hold their Mendelssohn celebration Thursday evening, February 4. The program is to open with an essay on "The Life and Works of Felix Mendelssohn." Mr. Fiqué will follow with a group of "Songs Without Words." Anna Treckmann, contralto, will sing "Rest In The Lord," from "Elijah." Anna Estelle Wolcott will play the solo of the "Capriccio Brillant," with one of the teachers playing the orchestral part on a second piano.

May Louise Woodworth, soprano, will sing "On Wings of Song" and one of Mendelssohn's "Frühlings" lieder. Elise Wilkens will play the "Rondo Capriccioso." Miss Woodworth and Mrs. Treckmann will unite in the duet, "I Would That My Love." The program will close with the piano concerto in G minor, the solo to be played by Jessie Cohn, and the orchestral part on a second piano by one of the teachers of the school.

Robert G. Weigester conducted the second concert of the Brooklyn Chorus, 200 voices, in the Baptist Temple January 26, for the benefit of the Baptist Orphanage. It was largely attended, and successful in every way. Mr. Weigester is rapidly coming to be known as a progressive man. Four years ago he was unknown here, and today he holds the following appointments: Director of music, Washington Avenue Baptist Church; member song recital committee, Brooklyn Institute; member council, American Guild of Organists; director, "Weigester Summer School of Music," Elmhurst, and director Brooklyn Chorus, 200 voices. As a conductor he is a conspicuous figure, inspiring his singers with confidence, and achieving excellent choral results. At this concert the works sung were: Schumann's "Gipsy Life," Noyes' "Village Blacksmith," and Jordan's "Barbara Fritchie"; the "Star Spangled Banner" chorus finale of the last work had to be repeated. Incidental solos were sung by Ethel B. Falconer, and the accompaniments were played by the Hoadley Orchestra, Gertrude B. Cox, pianist, and Edith Blaisdell, organist. J. Harry Campbell, a young tenor, pupil of Mr. Weigester, sang pleasing solos, and all the numbers were well received and encored.

Caroline Maben Flower, the pianist and teacher, gave a concert at the Academy of Music last Saturday afternoon, for the benefit of the piano fund of the Sunday school connected with St. Luke's Church. Madame Flower had the assistance of members of St. Luke's Choir and some of her advanced pupils. She played a Hiller concerto in addition to other attractive numbers.

"The Marriage of Figaro," with Sembrich, Eames, Farrar, Didur, and Scotti, is the opera announced for Thursday of this week, at the Academy of Music. The conductor is Mahler. E. L. T.

Carl Recital at Columbia University.

William C. Carl's organ recital at St. Paul's Chapel, Columbia University, Tuesday afternoon, January 26, attracted the largest audience of the season. It was an overflowing audience, for many stood up during the concert. The three previous recitals in the same chapel were attended by from fifty to 200 music lovers, but Carl "drew the crowd," as one enthusiastic student said. The program follows:

Prelude and Fugue in C minor Bach
Meditation (Edited by Mr. Carl) Chaminade
Gavotte (Sonata XII) Martini
Allegro Maestoso (Sonata in C minor) Bergquist
Spring Song (Edited by Mr. Carl) Borowski
Variations de Concert Joseph Bonnet
Kamenoi-Ostrow Rubinstein
Allegro, from the D minor Concerto (With Cadenzas by Gilmant) Handel
Le Vendredi Saint (Good Friday) Tombelle
The Darkness, The Earthquake, The Angelic Choir.
Marche de la Symphonie Ariane Gilmant

The Chaminade "Meditation" pleased immensely. "The Spring Song," by the Chicago composer, Borowski, was another of those delightful pieces, and in its performance the organist made a skillful use of the two foot stop. (Both the Chaminade and Borowski numbers are in Carl's book of organ pieces.) The movement from the Bergquist sonata is a work of bold design, trumpet, trombone and tuba giving forth tremendous tones, which alternated with the daintier flute effects. Mr. Carl's performance of Rubinstein's "Kamenoi-Ostrow," a "musical portrait," as the composer called it, one in a series of twenty-four, was very beautiful, and only for the "no applause" rule, a repetition would have been demanded. Baron de la Tombelle's "Good Friday" music is highly descriptive. The middle movement, "The Earthquake," as played by Carl is a very realistic portrayal, and on this occasion the windows rattled in their casings. The Bach, Handel and Gilmant, being in the class of solid, earnest, noble organ music, received the dignified treatment which the music calls forth. No matter what the school may be, Mr. Carl may be trusted to do full justice to it. No wonder big audiences assemble when he plays.

Sauer to Ulrich.

KÖNIGSBERG, 1. PR., DEN 14. JANUARY, 1909.

MY DEAR MR. ULRICH—Since my return to Europe I have hardly had a minute for myself, so kindly excuse. I thank you only today for all your kindness and great trouble you took to make everything as comfortable and pleasant as possible for us during our last tour, which I will always remember as one of the most delightful impressions of my life. (Signed) EMIL SAUER.



CHICAGO, JANUARY 30, 1909.

The two opening numbers of the sixteenth program of the Theodore Thomas Orchestra contained a very joyous springtime note, inspired, no doubt by the lovely June weather which had been prevailing all the month of January, until its closing days, when a sudden transformation plunged the city into a blizzard zero zone. However, the program would carry its sunny note in any old kind of weather. The opening number, overture to "Anacreon," by Cherubini, is a very lovely work. Written as a preface to an opera predestined to fail on account of its very bad libretto writing, it is one of the few musical numbers preserved from the opera. Anacreon, the Greek poet of joyous proclivities, who has had a statue raised to him on the Acropolis at Athens, representing him in a condition polite society condemns, has served as the hero for a long list of poets, writers, dramatists and ballet inventors. His own poems have been translated by Moore, who was in sympathy with the spirit of this B. C. pagan poet, and the wily Cherubini caught the flavor of the light-some spirit also in his overture conception, and the Thomas Orchestra played it with all the "zest of youth" and brilliancy. The second number, "Three Dance Pieces," from "Cephale et Procris" (arranged for concert performance by Felix Mottl) are culled from a classical love story, also of the B. C. period, although not quite so ancient as "Anacreon." Ovid, in his masterly "Metamorphosis," describing the legends of all the gods and goddesses, devotes some space to the love affair of Cephale and Procris, in which affair Aurora, who must have been a sort of "Mrs. Trouble," and who was ostracized by respectable society, tried to inveigle the young husband into compromising himself and neglecting his young bride. It is a funny thing how all those unconventional love affairs appeal to all writers and dramatists, who try to find the psychological thesis and transform it into tone. Like "Anacreon," "Cephale et Procris" has inspired many writers to do their best, and sometimes worst. French, Russian, German and English composers have all laid siege to the material and tried their hands, but the Gretry-Marmontel combine was more successful than the others, it seems. The dances are very charming musical expositions; they are tambourin, menuetto and gigue. Following came Debussy's "Sea." There are many seas—Schubert's, MacDowell's, Glazounow's, Rubinstein's and the Mendelssohnian Scotch seas. Debussy's "La Mer" is a fine opaline sunset reflection sea, ethereal, evanescent, and as if viewed from great distance. We do not hear the splash, spurge or roar of the sea, only its calm eventide repose. It is in three parts—"From Dawn to Noon at Sea," "Gambols of the Waves" and "Dialogue Between Wind and the Sea." Perhaps the most interesting number of the day was the "Fantastic" suite for piano and orchestra, by Ernest Schelling, an American pianist, and an American work. Built upon some of our so called folksongs, including "Dixie"

and "The Old Folks at Home," it makes a direct appeal and its idiom contains no strange cadence. It is interesting, well written for both piano and orchestra, and represents the first contribution to American musical literature in which these old Southern songs are utilized as the thematic material, that is, in a serious work. Mr. Schelling was in fine form, and played with verve and brilliancy. The closing number was Chabrier's "Spanish" rhapsody, a combination of Spanish dances that was captivatingly played by the orchestra.

The Theodore Thomas Orchestra will fill a four days' engagement in Toronto, Canada, with the Mendelssohn Choir, of that city, the dates being February 8, 9, 10 and 11. Considering the distance the orchestra will have to travel, the orchestral Friday afternoon concert will be postponed until Saturday afternoon. Tickets No. 35, dated for February 12, will be good for the Saturday afternoon concert, or may be exchanged for Saturday evening.

Mischa Elman was heard in his first Chicago recital at Orchestra Hall January 24. The program was one that displayed the wonderful talent of the artist, to the great enjoyment of his audience. Elman played the following numbers:

Symphony Espagnole	Lalo
Andante and Allegro (From the third sonata).....	Bach
Sonata, E major.....	Handel
Menuet	Beethoven
Deutscher Tanz	Dittersdorf
Gavotte	Gossec
Ave Maria	Schubert-Wilhelmi
Etude Caprice	Paganini-Auer

Regarding the Metropolitan Opera Company coming to Chicago for a season of two weeks beginning Easter Monday (April 12), Mr. Neumann states that besides the Wagner operas, "Walküre," "Tristan and Isolde" and "Parsifal," which have been announced, "Die Meistersinger" will be given, and "Aida," the latter with Caruso and Destinn, the Bohemian dramatic soprano, who will make her Chicago debut on this occasion. The entire repertory will shortly be published.

Under the auspices of the Naval League, Rear Admiral Robley D. Evans ("Fighting Bob") will appear at Orchestra Hall Tuesday evening, February 16, under the direction of F. Wight Neumann. Rear Admiral Evans will tell of his voyage "From Hampton Roads to San Francisco, in Command of the Atlantic Fleet," a story full of interest, and as told by the Admiral in his delightful manner a word picture is presented of the greatest naval expedition of our generation. Tickets can be secured on and after February 1 at the box office of Orchestra Hall.

Chicago Musical College students, under the direction of William Castle, will present one act from the opera "Mignon" in Music Hall Saturday morning, February 6, at 11 o'clock. The Chicago Musical College Orchestra, under the direction of Karl Reckzeh, will be used for the occasion.

Christine Brooks sang the following program at Templin January 13, with full orchestra accompaniment "Arie aus Orpheus," by Gluck; "Wonne der Wehmuth," by Beethoven; "Der Lindenbaum," by Schubert; "Lieber Schatz, sei weider gut mir" and "Auf dem Meere," by Franz; "Blätterfall," by Rudolph Ganz, and "Widmung," by Schumann. The concert was a great artistic success, and Mrs. Brooks received many compliments on her voice and interpretation of these songs.

Albert Spalding, the young American violinist, gave his second Chicago recital in Orchestra Hall, January 30. This very gifted young artist was heard in a program composed of essentially violin music, which he interpreted with all the finesse and beauty of tone that has character-

ized all his work. In the Bach "Chaconne," that tremendously difficult chef d'œuvre, Mr. Spalding was exceptionally the finished artist of tone and technic. Alfred Oswald, pianist, possesses the art of pianistic tone production, which, combined with his musicianship, makes his playing either as soloist or accompanist an artistic and satisfying accomplishment. The complete program was as follows:

Violin and piano; Sonata in C minor.....	Beethoven
Chaconne	Bach
Fantasy and Fugue	Mozart
Menuette, Gavotte, Gigue.....	Veracini
Nocturne in C sharp minor.....	Chopin
Polonaise in A flat.....	Chopin
Gartenmelodie	Schumann
Am Springbrunnen	Schumann
Zigeunerweisen	Sarasate

At the fifth recital to be given by Dr. Ludwig Wüllner at Orchestra Hall on February 7, the unusual and interesting feature of this concert will be the artist's recitation of Ernst Wildenbruch's "Das Hexenlied," a dramatic and weird story of the good monk Nedardus, who, like those other good men, Parsifal and Jokanaan, refused to be beguiled by a siren's voice, and in this particular case had many regrets and much despair. The late Ernst Wildenbruch, who was born in Syria, of German parentage, where his father was consul, in 1845, was one of the modern realists among German prose writers and poets. He belonged to the very radical spirits of the day, and his originality and tragic development of his themes has placed him among the few who have made a new road for themselves. His "Hexenlied" was published in 1884, and at once became popular. Later Max Schillings wrote the musical accompaniment, and it has been a favorite work with Dr. Wüllner for several years.

The Flonzaley Quartet will be heard in a chamber music concert, Sunday afternoon, February 7, at Music Hall, under the direction of F. Wight Neumann. The Flonzaley Quartet, whose beautiful ensemble playing last season will be recalled with gratification, is recognized as one of the most remarkable chamber music organizations of the day. The program contains Beethoven quartet in G minor, op. 18, No. 2; Leclair's "L'aine Sonata à tre," for two violins and cello, op. 4, No. 1 (new); and Schubert's quartet in D minor, posthumous.

Johanna Galski will be heard in song recital Sunday afternoon, February 14, at Orchestra Hall.

The 119th artist's recital of the Amateur Musical Club will be given by Ossip Gabrilowitsch, the Russian pianist, Monday afternoon, February 15, at 2:30 o'clock, at the Studebaker Theater, under the direction of F. Wight Neumann. The public will be admitted, and tickets may now be secured at the box office. Mr. Gabrilowitsch's program will include the Italian concerto by Bach; "Elegy in Variation Form," op. 2 (first performance), by Daniel Gregory Mason; twelve Chopin preludes, and "Carnaval," op. 9, by Schumann.

Arthur Burton, baritone, gave a song recital in Grand Rapids, January 25, which was a very artistic success. Mr. Burton has long been accredited with ability to enunciate clearly and distinctly and the Grand Rapids press said of this phase of his art: "Mr. Burton's enunciation of English is a delight to the ear. His tonal effects were all that could be desired, his voice being clear and ringing in the upper tones and richly sympathetic on the lower."

One of the series of students' musicales was given in the studios of the Mary Wood Chase School of Artistic Piano Playing last Saturday, January 23. The numbers played were compositions of Bach, Grieg, Schütt, Chopin, and Mozart.

Mr. and Mrs. Frederik Frederiksen will give the second in their series of evening concerts at Auditorium Recital

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Hall, February 11, when the program will be composed of piano and violin numbers as follows: For violin—the Max Bruch concerto; "Faust Fantaisie," by Wieniawski; adagio from Dvorák's violin concerto, op. 53; "Scherzino," op. 2, by Sauret, and the Sauret "Souvenir de Moscou." The piano numbers will be two Chopin etudes, the Schubert "Marche Militaire," and two Russian dances by Rubinstein.

The Amateur Musical Club gave its 382d concert at Assembly Room, Fine Arts Building, January 25. The program was given by Vida Llewellyn, Annie Rommeiss, Mina Rommeiss-Summy, Pauline Rommeiss, Harriet Rockwell Poynter and Greta Masson Murch. The program was arranged by Mrs. James S. Moore and Mrs. Clayton F. Summy. The accompanists were: Mrs. Mark T. Leonard, Mrs. Hess-Burr and Katherine Stevenson.

Mary Cox, a very talented young violinist and teacher at the American Conservatory, will give a concert in Danville, Ill., February 12.

The Marshall Field Choral Society will sing Haydn's "Creation" April 28, at Orchestra Hall. Previous concerts given by this society have been confined to the employees and their friends of the Marshall Field Company, but this concert will be open to the general public.

Axel Skovgaard, the Danish violinist, was heard in concert at the Woodlawn Park Presbyterian Church, January 26. Mr. Skovgaard played the Vieuxtemps ballade and polonaise; the Grieg sonata, for violin and piano (Alice McClung, pianist); the Max Bruch concerto, and a group of seventeenth and eighteenth century music. Mr. Skovgaard was recalled many times and delighted his audience with his pleasing encore numbers, as well as with his principal solos.

Harold Henry was heard in piano recital at Music Hall, January 26, in a program interesting and well arranged. Possessing a facile technic, good musical feeling and much taste in phrasing, Mr. Henry is an artist who is coming to the fore in the virtuoso field.

The Theodore Thomas Orchestra will give a concert in Leon Mandel Assembly Hall, University of Chicago, Wednesday afternoon, February 3, at 4 o'clock. As this is the 100th anniversary of the birth of Mendelssohn, the program, which is as follows, has been arranged, in part, in commemoration of the event: Mendelssohn's "A Midsummer Night's Dream"; Beethoven's symphony No. 5, C minor, op. 67; "Bacchanale" from Wagner's "Tannhäuser," and overture to "Tannhäuser."

Emil Liebling will give a Mendelssohn program in honor of the master's centennial, Wednesday, February 3, at Kimball Hall, assisted by Harrison M. Wild, organist; Ralph Rowland, violinist, and Paul Schoessling, cellist.

The musical program in honor of the Lincoln Centennial will consist of chorus numbers of national songs and Lincoln songs, to be sung by a monster chorus of 500 voices under the direction of Clarence Dickinson. The concert will be given in Dexter Pavilion, on the West Side, and the chorus will be composed of members of the Apollo Club, church choirs, the Irish Choral Society, the Sunday Evening Services Choral Society, and many others.

EVELYN KAESMANN.

Madame Von Scheben in Chicago Song Recital.

Marguerite von Scheben, a very talented dramatic soprano, gifted with a voice of lovely timbre, was heard in song recital at Auditorium Recital Hall, Chicago, January 26. Madame von Scheben's program was comprehensive, exceedingly interesting, and taxing to a degree in its technical requirements. It contained aria, "Mon coeur s'ouvre a ta voix" from "Samson et Dalila" by Saint-Saëns; aria, "Plus grand dans son obscurité" from Gounod's "Queen of Sheba," also Gounod's "Ave Maria," with violin obligato played by Hugo Heermann. There was a group of German Lieder consisting of three Schumann songs, "Mondnacht," "Du bist wie eine Blume," and "Frühlingsnacht," and Strauss' "Aus dem Walde." Other numbers that were exceedingly well interpreted were "Ich Liebe



MARGUERITE VON SCHEBEN,
Dramatic soprano.

Dich," by Grieg; "A Night in Spring," by Bohm; "The Pussy Willow," by Mildeberg; and "Where Blooms the Rose," by Clayton Johns, the latter with violin obligato; three songs in French, "Adieu de l'hotesse Arabe," by Bizet; "Ouvre Tes Yeux," by Massenet, and "Villanelle," by Dell'Acqua. Madame von Scheben has innate musical feeling, much taste in phrasing, and a very sympathetic note in her voice that never fails of its appeal. She is a very pleasing and attractive singer.

Born in Paris, where she studied voice and music with her father, Theodore Berth, who was well known in Paris among bandmen as a very fine cornetist and member of the Republican Band, Madame von Scheben later continued her studies with both Desseur and Traumen. As a small child this talented woman evinced unusual vocal talent as well as love for music. Coming of a musical family her environments were conducive to the development of her

natural gifts and she became proficient, not alone in her vocal art but in the knowledge and technic of both the piano and violin.

Madame von Scheben has concertized extensively and has sung in comic opera with great success. She has command of the English, French, German and Italian languages, which she speaks and consequently sings with equal facility. At her concert on January 26, her audience was composed of many of Chicago's leading German citizens, who were enthusiastic over her work, and predict an assured position in Chicago's artistic life for this artist who is a newcomer in the Middle West. Hugo Heermann, violinist, was the assisting artist and Arnold de Lewinsky the accompanist.

MUSIC IN ASHLAND.

ASHLAND, Wis., January 30, 1909.

The departments of music and elocution of Northland College have given three recitals thus far this season. In October Miss Ask and Miss Barum gave a program of piano and vocal music. The November and January programs were by the pupils of the school.

Monday evening, December 14, the Monday Club gave a program of Russian music at the club rooms, under the direction of Mrs. George Rödd and Mrs. J. V. Lineaton.

Mrs. James H. Madden sang at the Burno Club celebration January 25.

The pupils of Ruth Hoppin's piano classes gave two recitals Monday and Tuesday evenings, December 21 and 22. The first recital was by the pupils of the intermediate and advanced classes, the second by the elementary classes. Both recitals were well attended. Those giving the programs were as follows: December 21, Grace Tomkins, Edith Pool, Miss Stensland, Edith Dodd, Gertrude Lee, Erma Patzlsperger, Marion Dopp, Carolyn Levy, Miss Neuman, Laura Rogers, Henrietta Levy, Miss Carlsted, and Erna Ziehlsdorff. December 22, Aneta Ruby, Sallie Appleyard, Violet Reynolds, Jessie Tarbox, Thelma Durkee, Lyle Reynolds, Ralph Struble, Bessie Stilwell, Eileen Sanborn, Margaret Beebe, Katherine Riordan, Martha Mathews, Lillian Park, Margaret Hosmer, Beatrice Miars, Bernice Miars, Mae Joyce, Irene Edwards and Helen Dodd.

The Musical History Club spent a delightful social hour at Miss Hoppin's studio January 16, at which time a most enjoyable program was given by Erna Ziehlsdorff, a young and talented pianist. This club is a study club for young women and is doing splendid work.

RUTH E. HOPPIN.

Petschnikoff in the West.

Alexander Petschnikoff is now in the West, and will play in Chicago with the Theodore Thomas Orchestra February 5 and 6. His return East will be via Charleston, W. Va., where he plays February 9, and February 11 he will be heard again with the Russian Symphony Orchestra in New York, when he will play a new violin concerto by Glazounow.

A new suite for orchestra, "Cyrano de Bergerac," by Harrison Frewin, will be produced at the Winter Garden Symphony Concert, Bournemouth, England, on the 21st inst., under the direction of the composer.

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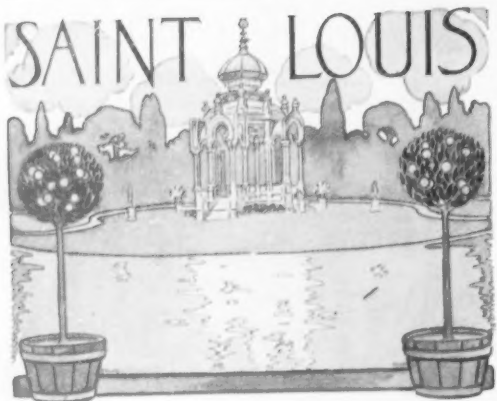
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St. Louis, Mo., January 30, 1909.

One of the most enjoyable concerts of the season was that given by the St. Louis Symphony Orchestra January 21, with Mischa Elman, the phenomenal young Russian violinist, as soloist. It is seldom that a St. Louis audience is aroused to the great enthusiasm it displayed on this occasion. The beautiful and tremendously difficult Tschai-kowsky concerto for violin was played with consummate skill by this artist, and one forgot entirely the difficult technical passages in the composition while listening to his magnificent interpretation. Responding to the great applause, he was forced to play as encores the "Ave Maria" by Schubert and an ancient composition in gavotte form by Gossec. The first of these encores gave one an exhibition of the deep feeling this artist can arouse with his instrument, while the gavotte was played with a charming lightness and buoyancy. Of the two numbers played by the orchestra, the most interesting and pleasing was the MacDowell suite in E minor, based on various Indian themes. The other number was Liszt's symphonic poem No. 2, "Tasso's Lament and Triumph."

St. Louis had an excellent opportunity of comparing its own Symphony Orchestra with the New York Symphony Orchestra during the past week. If comparison is made, it must certainly be to the credit of the local organization.

Gabrilowitsch and Paderewski will both appear this season with the St. Louis Symphony Orchestra.

The Apollo Club, St. Louis' oldest and foremost male chorus, will give its second private concert of the season in the Odeon, February 9, under the direction of Charles Galloway.

Elizabeth Waldo-McCrea, a local pianist and pupil of Stepanoff, will give the second in her series of piano recitals Friday afternoon, February 5, at Bishop Robertson's Hall. Gertrude McCreery, violinist, will assist.

Last Sunday afternoon's symphony concert was very well attended and proved to be that which it is also called, a popular concert. Max Zach makes his Sunday programs very interesting. He not only caters to the popular taste with his selections, but also introduces works of serious nature, which always prove just as acceptable.

At the weekly organ recital in the Second Presbyterian Church, the program was given January 23 by William

M. Jenkins, organist, assisted by Mrs. J. R. Moncrieff, contralto. A very interesting program was given, Mr. Jenkins playing the Grieg "Peer Gynt" suite, Dubois' "March of the Magi Kings" and his own "Festival March." Mrs. Moncrieff sang Buzzi Peccia's "Gloria" and Meitzke's "How Long Wilt Thou Forget Me, O Lord." These organ recitals are very interesting and well attended and are doing much to further the general interest in organ playing. The January 30 recital will be given by G. L. Henry, organist of the First German Presbyterian Church.

The Morning Etude, under the direction of Emma Wilkins-Gutmann, presented Grieg's setting for Ibsen's dramatic poem, "Peer Gynt," at Becker's Hall on January 22.

Mr. and Mrs. G. J. Frankel leave next week for San Antonio and other points in the South. Mrs. Frankel is well known in musical clubs and as one of the staunch members of the Union Musical Club.

Ernest Kroeger, who has been director of music at Forest Park University for the past twenty years, and who gives annually a series of four lecture-recitals before the music students of the university and others, is a musician too well known to need comment. Sometimes his series has covered the Wagnerian music drama, at other times he has given musical history lecture-recitals. This year the first lecture-recital was upon the leading composers of each country, a most interesting subject, showing the national tendency of the different races. The second recital was upon the picturesque and emotional in music. It is hardly to be wondered that the musical standard is so high at Forest Park University when this discriminating and broad musician, who is one of the best pianists in the West and a most interesting lecturer, has been for so many years at the head of the musical faculty of this school. His assistant teachers are Charles Galloway, the distinguished organist; John Tomers, voice; Lulu Kinkel Berg; Walter Glochoff, a pianist and composer of much merit; Edith Taylor, Celestine Westlake and Mrs. Craig.

E. PRANG STAMM.

GROWTH OF MUSIC IN BELOIT.

Beloit, Wis., January 30, 1909.

The musical situation in Beloit was for many years a very uncertain one, for like most small business towns every one was too busy to pay much attention to the artistic life aside from what the college has always afforded. Of course like the poor, the College Glee Club is and has been always with us, and the various traveling concert companies came now and then and looked in on us and sang for us, and at us, and we were very grateful for the crumbs. The proverbial "City Band," the natural evolution of the "Hungry Five," came, saw, and conquered the picnics, political parades and other kinds, including a funeral now and then, and so our "musical life" grew. The real aesthetic side of music, however, was exceedingly slow to develop in Beloit. There were many teachers in the early days. Among those worthy of mention and who were old school musicians was J. S. Allen, who, though a blind teacher, accomplished much with the assistance of his faithful wife, also a teacher of merit. Lydia Hamlin was another one to foster the work in Beloit. She was the wife of a clergyman, and to her efforts must be accorded unlimited credit for the real and true musical accomplishment. For her the Lydia Hamlin Musical Club was named and still does work, although in a very limited way. Before Mrs. Hamlin left Beloit, Henry Van Dyke

Sleeper was called to Beloit College and proved an acquisition to the musical life. Through his efforts a choral union was started and gave several concerts. E. G. Smith, a member of the College faculty, was also instrumental in this work. Then came the Rev. W. W. Sleeper to the Second Congregational Church as pastor, who, with his estimable wife, did much to make music in Beloit an art. Under Mr. Sleeper the Schubert Club, a chorus of women's voices, was organized and some very creditable work accomplished with the assistance of some outside talent. Upon H. D. Sleeper's resignation from the college B. D. Allen, father of Mrs. W. W. Sleeper, came to take charge of the music in Beloit College, and great improvement was at once noticeable. A series of five lectures on musical subjects with local talent to assist with illustrations, was given by Mr. Allen. The poets in their relation to music, the different schools, and the operas, with all the great individual composers, were reviewed. These lectures were concerts in themselves and much local talent was discovered and developed rapidly under Mr. Allen's guidance.

The Choral Union, organized under the name of Beloit College Musical Association, composed of seventy-five voices, gave two concerts each year when such works as Gounod's "Gallia," Bruch's "Fair Ellen," Handel's "Messiah," and Haydn's "Creation" were given entirely with local talent, with piano and organ accompaniment. Having sung the soprano solos in each of these works the writer can fully appreciate Mr. Allen's training. Being one of the founders of the Worcester Festival of Worcester, and a man of wide travel and education his influence was invaluable in the musical life. Abram Ray Tyler, of Brooklyn, N. Y., and a pupil of Dudley Buck and William Mason, now head of the Beloit College, is another strong personality. Music under his guidance has progressed to the point where now the Medical Association gives a Christmas concert and a May Festival consisting of three concerts, at which the College has its own symphony orchestra to assist. Mr. Tyler is untiring in his efforts, and in five years has accomplished much, having given "The Messiah" four times, the "Redemption" twice, the "Creation" once, the "Elijah" once, the "Light of Asia" once, the "Rose Maiden" and several others, besides many faculty concerts. The college music department now occupies its own rooms in Memorial Hall, and with Mr. Tyler teaching harmony, theory, piano and organ; Paul Nielson, strings; Hazel Croft, piano; Ruby L. Garlick, voice, is doing splendid work in the interest of musical art in both the school room and in the social life.

There is still an organization which must be duly mentioned as being a forceful factor in Beloit, and that is the Treble Clef Club. This club was organized as a chorus club but branched out and now has its active solo membership of twenty-five; its honorary membership, consisting of men soloists, and its auxiliary chorus of thirty voices; also an associate membership which, although not as large as it should be, is steadily growing. A concert is given once a month and some fine programs have been heard. This club has been the means of bringing such artists to Beloit as Rudolph Ganz, Sibyl Sammis, Maude Fenelon Boelman, and Emil Liebling. Under the present officers Mrs. R. I. Dowd, president; Mrs. R. P. M. Rosman, vice president, and Mrs. Oscar R. Foster, secretary; it promises still more in the future. Though the growth of music in Beloit has been slow it has been sound, and today she can point with pride to singers in Chicago, New York and Milwaukee who began here and still like to call Beloit home.

R. L. G.

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HOTEL NOTTINGHAM,
BOSTON, Mass., January 30, 1909.

Friday, February 12, in Symphony Hall, at the Lincoln Day celebration, there will be a notable musical affair in connection with the large mass meeting. This has been arranged by a special committee of three, Max Fiedler, B. J. Lang and Philip Hale, respectively, and will be one of rare interest, the preparations being on a colossal scale. The vocal portion of the program is to be an exact repetition of what was done by Mr. Lang in old Music Hall on the afternoon of the day of Lincoln's Emancipation Proclamation. The Gettysburg address will be read by Past Department Commander John E. Gilman, with Major Higginson presiding. Bishop William Lawrence will speak the invocation, and Archbishop William H. O'Connell will pronounce the benediction. A chorus of 200 trained voices selected from the different quartet choirs of Greater Boston will sing. The soloists, so far as can now be ascertained, will be Grace Bonner Williams, soprano, and Clarence Shirley, tenor, and the program will be as follows: The "Jubilee Overture," Weber, played by the entire orchestra, conducted by Max Fiedler; the middle portion of Mendelssohn's "Hymn of Praise," sung by the chorus and solo singers, assisted by the full orchestra and organ, and conducted by Mr. Lang; the "Hallelujah" (from "The Messiah"), sung by the chorus, also conducted by Mr. Lang. The oration of the occasion will be delivered by Hon. John D. Long. The exercises will be open to the public.

Richard Czerwonky, the young virtuoso, gave the second of his violin recitals in Steinert Hall last Wednesday evening, when he played a most extraordinary program, the difficulties being all met by that great and vital musical intelligence which is the apparent secret of this man's rare and wonderful playing. His pieces were "Chaconne," Bach; "Variations," Joachim; "Traumeri," Strauss-Czerwonky; "Canzonetta and Serenade," D'Ambrosio; caprice, by Saint-Saëns-Ysaye. Carl Lamson was the accom-

panist. Mr. Czerwonky is highly gifted beyond all dispute, and more than this, he is an interpreter of his gifts. His reading of the "Variations" was a wonderful one, and for many reasons, as he is very fond of the piece, considering it as being of much musical value and full of interest, consequently he played it with commanding charm, and the audience was filled with enthusiasm. Mr. Czerwonky always shows taste of the finer type, and a refreshing degree of originality in his older pieces which marks him as the authoritative artist. When it is necessary, he brings in sentiment, uses it with fine discrimination, and can never be called a sensational performer, as so many young players of decided temperament today are apt to become. Mr. Czerwonky has captured the musical element of Boston, and evidently has "arrived" to remain. This artist's third and last recital of the season will be given Wednesday evening, March 10.

Over thirty children, from four to twelve years old, pupils of the Faelten Pianoforte School, gave a recital Saturday afternoon in Huntington Chambers Hall, and there has seldom been seen such an expectant and sympathetic audience assembled, many of the listeners being children, members and friends of this institution. The program was startling in quality as well as quantity, and some of the more mature of the audience anticipated a few "draggy" moments, but not so! The young players kept them fully engaged from the opening number, and charmed all by what they did with their heads and fingers. Some of these children had studied only three or four seasons, and one little lady of four years began last September, so all they had accomplished was very apparent, as they gave such mature interpretations, and when the illustration of the Faelten System came, it became more of a wonder than before, as four of these children played Foote's "Reverie" in any major key and a waltz by the same composer in any minor key mentioned by the audience. Eva Lee, one of the more advanced of the young players, gave Chamade's "Valse-Caprice," op. 33; Saint-Saëns "Romance sans Paroles," B minor, and Pierné's "Allegro Scherzando," C minor, op. 29. This school announces two notable recitals, one by Walter Spry, director of the Spry School of Chicago, and one by Mrs. H. H. A. Beach, both artists being assisted by Carl Faelten. The date of the first is this Tuesday, and the last one on Wednesday, February 17, when the proceeds will be used for the Scholarship Fund.

January 25, the Harvard Musical Club gave its fifth annual concert in the Fogg Lecture Hall, Cambridge, with this program: Symphonic study for violin, cello and piano, by E. Royce, and played by Messrs. Demolins, Poore and Clapp; two movements from quintet in C minor, by P. G. Clapp, performed by the Pierian Sodality String Quartet, assisted by the composer; Chopin's ballade in G minor, played by C. D. Clifton, and Beethoven's sonata, op. 53, played by Mr. Clapp. The songs sung by F. R. Hancock

were: "The Song of a Dream," by Locke; "Love Song from the Greek," by Roepper, and "The Wind," by T. Lynes. The club aims "to promote musical knowledge and appreciation in the university by the production of original compositions by the students, and by the performance of standard works." The various concerts given from year to year show what is being done by Harvard's musical department, and these have evidenced a decided growth in all directions. The concert was a treat to the friends of these young composers, and also to the large audience present.

The Salem Oratorio Society opened its season last week with Mendelssohn's "Hymn of Praise" and his "The First Walpurgis Night." The soloists were Caroline Mihr-Hardy, soprano, of New York, and John Young, tenor, also of New York. Alfred Denghausen, of Boston, sang the bass role, and Alice Smith, of Beverly, Mass., and Nellie Messer assisted in soprano parts. Madame Hardy also sang with orchestral accompaniment "More Regal in His Low Estate," from Gounod's "Queen of Sheba," and received an ovation for her superb rendition.

H. T. Burleigh, the negro baritone, assisted by several other negroes, will be heard at the Tuileries for the benefit of Santa Monica's Home, and under the auspices of the Ladies' Aid Association.

Monday evening, February 8, in Potter Hall, the final concert of the series given by the Longy Club will take place. Mr. Loeffler's rhapsodie for oboe, viola and piano, with Mr. Loeffler himself for the viola, and Heinrich Gebhard at the piano, will be given. Other pieces are a symphony, by Enesco, and a "Pastorale," by Pierné. Mr. Gebhard has proven that a prophet can be appreciated in his own country, and proved it just recently in his recital in Steinert Hall, when he and his work were stormed with praise, so in all he does henceforth, in this city, anyway, he will be assured of a cordial and enthusiastic reception.

The American Guild of Organists, New England Chapter, presented W. Lynwood Farnum, of Montreal, Canada, in an organ recital on the evening of January 28, at the new Old South Church. As one of the musicians present remarked: "Mr. Farnum made a great effect; it was organ playing of the best type, and delighted his professional brethren of the Guild." Mr. Farnum's program was two Widor pieces, "Symphony VI" (in G) and "Marche Pontificale" (symphony); "Elegie," F sharp minor, by A. Clausmann; toccata, B minor; gigue, choral prelude in G, and toccata, adagio and fugue in C major by Bach; "Le Carrillon," Wostenholme, and theme, variations and finale (A flat), by Thiele.

The annual dinner of the Harvard Musical Association was enjoyed by this distinguished fraternity at Young's Hotel on last Friday evening, Dr. Langmaid, the president of the association, presiding. There was a musical program furnished by Richard Czerwonky, the violinist; George Proctor, pianist; George Deane and Arthur Wellington, the latter the well known musical patron. Mr. Whelpley played the accompaniments for three of his songs. Mr. Wellington pleased all of his listeners with his singing of those unique and beautiful Irish lyrics of Stanford. There was speaking by B. J. Lang, Archibald Howe and Mr. Heilman, instructor of music in Harvard University. The entire affair proved a brilliant and notable event.

The forty-ninth Chamber Concert, directed by H. G. Tucker, was given last Sunday with a very enjoyable program furnished by the Longy Club and Mary Fay Sherwood, soprano. Miss Sherwood has a very excellent sense of interpretation. She sees a meaning behind her text, and in no wise concentrates on vocalization alone, so for this reason her singing gives much genuine pleasure to her listeners. It might be that such a singer, especially one with as light a voice as Miss Sherwood has, succeeds better in chamber affairs, or those of an intimate nature. The program was of interest throughout, but it might be questioned as to the advisability of such long drawn out instrumental numbers. The Longy Club is no novelty in

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Boston; in fact, there is such a thing as becoming satiated with such music, even if well played, for the season is well stocked with instrumental music, and there could well be added more choral work, to fine advantage, too. This is public sentiment expressed.

A concert in honor of Mendelssohn was given Wednesday at Temple Israel by the choir; Mr. Gideon, the organist, and several players of the Boston Symphony Orchestra, under Gustave Strube's direction. A choral for organ, a choral from "St. Paul," airs from "St. Paul," and "The Hymn of Praise," and the composer's setting of the "Forty-second Psalm" for chorus, solo voices and orchestra, constituted this program.

Katherine Ricker, contralto, has been very busy the past month. January 28, Miss Ricker sang at a large private function in Providence, and recently at Melrose Highlands, besides at another private affair. Miss Ricker was never in better voice.

Jessie Davis, who has been presiding at the piano every season of Mrs. Hall McAllister's Musical Mornings, besides at Miss Terry's exclusive affair at Fenway Court, has become known as a kind of necessity, as it were, at the piano, when highly artistic and responsible parts are required. Miss Davis has earned this confidence by her good work. February 1 she will accompany at Miss Terry's concert; February 4, she plays at Auburndale, and February 8, 10, 11, 12, and 25 she will be heard in private musicales in Boston, Wellesley Hills, Boston, Harvard Musical Association, and in a Potter Hall concert for the benefit of the Danish Church, respectively. Miss Davis has several March engagements already booked.

Earl Cartwright, Stephen Townsend, Caroline Gardner Clarke-Bartlett, Mrs. Robert N. Lister, Virginia Listemann and Blanche Hamilton Fox were recent visitors from this city to New York.

Charles Hill, the young Brookline attorney and musician, and, by the way, the husband of the well known singing teacher, Effie Palmer, is receiving the congratulations of his musical friends. Mr. Hill wrote the "book" of the musical play, "The Rose of India," to be produced by the Newtown Club, of Cambridge, Thursday evening.

George Burdett, organist and director of music at Central Church, Back Bay, is planning to have some very attractive music in the church, and calls next Sunday "Mendelssohn Sunday." A double quartet will assist the regular choir.

February 3 the orchestra of the New England Conservatory of Music, assisted by the Choral Club of this school will give a concert. Mr. Chadwick will conduct the work, and these pieces will be heard: Mendelssohn's overture, chorus, nocturne, "Wedding March" (from "Midsummer Night's Dream"); Mendelssohn concerto for violin, played by Carrie Alton; Brahms' songs "I Hear a Harp" and "The Death of Tennyson," closing with Liszt's symphonic poem, "Les Preludes."

Marie L. Everett's third musical "At Home" came off Wednesday from 4 to 6 o'clock, with the largest gathering of friends and callers of these affairs. Miss Connell and Miss Bowersoch were the singers of a charming lot of songs, as Miss Everett's special gift in program making was called into full play. There were seventeenth century songs and excerpts from "Mignon" and "La Boheme," Nevin's "Twilight," Liza Lehmann's "Star Children," Needham's "In Blossom Time," a song by Massenet and another by Cesar Franck, with cello obligato. Miss Connell was a favorite from the first, as she has ease and assurance in her singing. Her voice is a very high one, with a lovely quality, and she reflected much credit upon Miss Everett's good work as a teacher. Miss Bowersoch showed earnest study, and a warm color was heard in her tones. The two singers acquitted themselves with honor to the profession.

Madame Clarke Bartlett, who has been importuned to open classes in Springfield, Mass., has done so with results which are most encouraging, so many pupils applying for her system of "How to Sing" that the one day already ar-

ranged for by Madame Bartlett is by no means sufficient for the lessons. Among her pupils are voice teachers, singers, society people, music directors and some well known professional men. There is much interest manifested, and Madame Bartlett's hours are filled to the minute, several having to be in classes of three and four until further arrangements can be made for taking them separately.

Dr. Wüllner has just given his fourth recital in Boston, and this in one and the same season, which is perhaps the most remarkable record which any artist has ever established in this city. The program for the fourth recital was again a rare treat, interesting because the songs were those seldom heard, and likewise seldom if ever sung as Dr. Wüllner sings them. There were some modern composers on the program, there were folksongs and familiar songs, but all made memorably impressive by the rare and singular dramatic powers of this master artist. The program was one which would tax the ability of any great singer, but sung always with care and skill; with passion always under mental control, and with a deeper and more powerful grasp of the text even than the idealist had planned. Of Coenraad V. Bos, the accompanist, there is naught that can be said to add to the praise that his wonderful work has already evoked wherever heard all over the country.

It is announced that Mary Garden and Ernest Schelling will be heard in a joint recital at Fenway Court late in February, under Mrs. Hall McAllister's management. Other announcements are the commemorative performance of "Elijah" by the Handel and Haydn Society; Mr. Paderewski's appearance with the Boston Symphony Orchestra; Richard Platt's piano recital in Steinert Hall on the afternoon of February 15; Emma Eames' recital in Symphony Hall February 20; February 27, a recital by Madame Nordica in Symphony Hall; February 16, the next in the series given by the Kneisel Quartet at Fenway Court; Tuesday, February 9, in Steinert Hall, the Czerwonky Quartet; and on Friday and Saturday the centennial of the birth of Mendelssohn will be observed by the Boston Symphony Orchestra, under Mr. Fiedler. The pieces chosen will be from this composer, and Strauss' tone poem, "Thus Spake Zarathustra."

Caroline Hooker, Charles F. Hackett and Wordsworth Provandie, all professional pupils of Arthur Hubbard, were heard at the Lowell Choral Society last week. The chief work performed was Bruch's "Fair Ellen," and other choruses. Mr. Hubbard was also one of the singers, and it is said that he carried off some of the honors, too, for his striking resemblance to a noted basso, living in Europe, as well as for his fine artistic singing.

The program of Edith Noyes' compositions given in Steinert Hall was furnished by the different people assisting in a way to afford a lot of genuine enjoyment to all of Madame Noyes' many friends and her large following of pupils. The various pieces showed that this woman has indisputable talent, and that she has expressed it in her individual way, sometimes grave, and now and then joyous. A trio, aria, elegie, pieces for piano alone, for violin alone, and vocal duets and solos constituted this very interesting program. Madame Noyes closed the evening with the playing of three of her typical pieces—"Cathedral Pines," "By the Lake" and "Moods by the Sea"—and was met with insistent applause. Huge wreaths and bouquets of greenery and flowers were sent up. Many of her Boston friends, Arthur Foote, Nathan Haskell Dole, Gustave Strube, Charles White, and others, sent written congratulations, and altogether it was a very auspicious event for this gracious woman musician. The concert was arranged for Madame Noyes as a testimonial, and the proceeds will be used by her for a much needed European trip. A very large audience was present.

That notable organization, the Flonzaley Quartet, will be heard again in Boston this Thursday evening in a very interesting program. At each of the concerts given by these artists the conviction of the listener is that Boston is highly honored by having them pay stated visits here, and should feel it a rare opportunity to have the chance of hearing them.

Bispham Delights Members of Harvard Club.

David Bispham gave a song recital in the stately hall of Harvard Club of New York city Sunday afternoon, January 31, much to the manifest delight of several hundred club men and their friends of the sterner sex. Mr. Bispham's recital was the third of a series of Sunday afternoon musicales, being given at the club and the attendance was the largest thus far. Mr. Bispham was in excellent voice. His program was well chosen, and included a wide variety of songs by classical as well as modern composers. "Consider, O My Soul" ("St. John's Passion"), by Bach, and "Behold, Along the Dewy Grass" ("The Seasons"), of Haydn, were the opening numbers on the program. These were followed by the "Frost Scene" from Purcell's allegorical opera, which was recently revived in England, in which revival Mr. Bispham was a participant. Mr. Bispham next sang the old Jacobin song, "Down Among the Dead Men," but before doing so he cheerfully assured his auditors that the "dead men" referred to in the song were not men, but bottles. By special request Mr. Bispham added his old stand-by, "Drink to Me Only with Thine Eyes." Perhaps the greatest interest centered in the artist's dramatic recitation of Poe's "Raven," which he has lately added to his repertory. The musical setting by Arthur Bergh followed the text closely and was highly effective. It is always dangerous to label musical ideas, yet certain of Mr. Bergh's themes recurred so persistently that they readily suggested titles such as "Leonore," "Fate," "The Raven," "The Tapping," etc., all of which themes were skilfully woven together and created a mood quite in keeping with Poe's famous poem. Mr. Bispham's recitation was most impressive and he was warmly applauded for his efforts. Mr. Bispham concluded the recital with a group of modern songs by Liza Lehmann, Arthur Sullivan, Arensky, Harriet Ware and Graham Peel.

Sulli Pupils Heard at Concerts in Connecticut.

Pupils of Giorgio M. Sulli, of New York and New Haven, participated in a concert given Monday evening of last week at Poli's Theater in Bridgeport, Conn., for the benefit of the earthquake sufferers in Sicily. The Sulli singers heard in the program included: Mrs. C. W. Phillips, Nanchen C. Adams, Mabel Bump, Mrs. Philip Weidenhamner, Mrs. W. E. Hulse, Elliott Curtis, L. Austin MacConnell and Alfred Sniffen. Herbert Bottomley assisted as piano accompanist, and Bruce Conger, cellist, added variety to the program.

The New Haven papers published extended notices of a concert given by Maestro Sulli and his pupils at the Sulli studios in the Elm City Saturday evening January 23. Good singing was again the feature of the program, which was made up of modern songs, oratorio and operatic excerpts. The singers who distinguished themselves this night were: Gladys Bristol, soprano; Elizabeth Kenna, mezzo soprano; Carolina Lazzari, contralto; Bertha Holbrook, soprano; Mrs. William Hegel, contralto; Elizabeth Booth, soprano; Alice Kiernan, soprano; Eugene McGrail, tenor; James Mulvey, baritone; Alexander Mackall, baritone; Miss Christofferson, soprano, and Jerry Collins Branford, a pupil who has studied but a few months. Maestro Sulli played the piano accompaniments with his usual skill and good taste. One critic, in reviewing the New Haven concert, said: "The singing of these Sulli pupils was remarkable for good tone production, musicianship and sincerity. Each pupil appeared in songs or arias adapted best to his or her style and voice and that is something that cannot be said for some of the best teachers of singing."

Gadski's Great Concert Tour.

Madame Gadski's remarkable popularity on the Pacific Coast has been reflected in the encomiums heaped upon her by the San Francisco press. The prima donna need fear no rival in the concert field, for she has sung herself into the hearts of the public from one end of the country to the other. Madame Gadski's present tour, which is under the direction of Loudon Charlton, will comprise over eighty concerts including her recital and orchestra appearances, and it will last well into the spring.

Frances Rose, the American singer at the Berlin Royal Opera, has been re-engaged there for three years.

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PHILADELPHIA, February 1, 1909.

For the second time this season the Philadelphia Orchestra was heard in a Wagner program, Friday afternoon and Saturday evening of last week. When the orchestra gave a Wagner program several weeks ago such enthusiasm was aroused that nothing would do but have more of the same fare as quickly as might be. Well, well, for once there were no dissenting voices to such a program, no whisper about Wagner not being fitted for concert performance, but the enthusiasm that gave us these Wagner concerts was everywhere manifested again on Friday and Saturday by the audiences that packed the Academy of Music. And there was every reason for happiness and congratulation after hearing such music so nobly performed. The gradual development and unfolding of the Philadelphia Orchestra has been slowly and quietly going on under a master director, Carl Pohlig. Usually such broadening cannot be detected from week to week, but there are occasions when the new greatness of the orchestra comes to one with the greatest force, because for a time unnoticed. This Wagner program was of a character that fully brought out the threefold beauties of the strings, the wood and the brass. In "Lohengrin," for instance, nothing could have been more beautiful than the quality of tone that was caressed from the strings, nothing more dramatic than the great climactic crash of full orchestra, and nothing more carefully measured and subtly built up than that great crescendo and decrescendo of which the whole Vorspiel consists. In the "Waldweben," from "Siegfried," Pohlig attained to heights of romance and mysterious glamour that seemed to unlock the doors of nature and let the hearer into the secrets of shifting leaf, murmuring wind and golden sunlight. But the pen cannot give a true report or reproduce the atmosphere of such a concert, where audience, orchestra and leader become one large family for the time being, the same emotions swaying all. Such occasions are rare, and one need not hesitate to use words positive and strong in describing such an event. For the rest, it is hardly necessary to give a detailed account of the various numbers on the program, as they are familiar to all music lovers, so the following list of the numbers played will be sufficient:

Overture Rienzi
Overture The Flying Dutchman
Vorspiel Lohengrin
Overture Tannhäuser
Vorspiel Meistersinger
Vorspiel and ending from Tristan und Isolde
Wotan's Farewell and Fire Music from Die Walküre
Waldweben, from Siegfried
Transformation Music from Act I Parsifal

Wednesday, February 3, marks the one hundredth anniversary of the birth of Felix Mendelssohn. In Philadelphia, this event will be celebrated at the Academy of Music in fitting style. The Ben Greet Woodland Players will give a performance of Shakespeare's "Midsummer Night's Dream" and the Philadelphia Orchestra will play Mendelssohn's "Midsummer Night's Dream" overture, as

well as the complete "Midsummer Night" music which Mendelssohn wrote for the play. To read the play gives no idea of the many, many interludes, dances, songs, etc., which the genius of the musician intermingled with the poetry of the bard, completing the fairy illusion and almost transforming the play into an opera. Such was the effect when heard with a theater orchestra augmented to twenty pieces. What will be the effect when this music is played by a symphony orchestra of over ninety men?

The Hahn String Quartet was heard in its second concert of the season at Griffith Hall Friday evening, January 29. The program was of more than usual interest, containing a work new to Philadelphia, and a Dvorák and a Beethoven quartet, and say what you please, a quartet concert with Beethoven left out seldom satisfies to the full. Mr. Hahn and his associates not only played the Beethoven quartet, op. 18, No. 2, in G minor, with understanding, but also with some spirit. The Beethoven quartets are classics, and for this reason quartet players often give a sort of breathless, whispery rendering of them, as though they were afraid to wake Beethoven from his death sleep. This is all a mistake; Beethoven is very much alive today and his quartets have an added charm when played in an open, manly fashion. The Dvorák E flat minor quartet is also an interesting work, containing many a haunting melody and pensive chord, so characteristic of Dvorák. Other numbers on the program were three Bohemian folk songs for the quartet and a suite for violin and piano by Schütt, heard for the first time in Philadelphia at this concert. The plaintive and sometimes surprising folk songs were played in a masterly manner. Indeed, they showed a careful study and polish that is too seldom met with. It is to be hoped that the Quartet will keep these folk songs of Suk in its repertoire, so that they will be heard again. The Schütt suite was played by Mr. Hahn and Harold Nason, pianist. This is not a great work in any sense, but it demands exacting and brilliant execution, to which Mr. Hahn and Mr. Nason were quite equal. In a composition of this nature the immense tone which Mr. Hahn produces and the clean cut notes that speak of a highly developed technique were conspicuously noticeable, and it is to be believed that the long applause which the piece evoked was bestowed on the violinist and pianist for their difficult work, and not at all on the new composition. It is only fair to give the names of the men who, working with Mr. Hahn, have made this Quartet an important element in the higher music life of the city. The Quartet consists of Frederick Hahn, first violin; Lucius Cole, second violin; Harry Meyer, viola, and William Schmidt, cello.

Two recitals were given this week at the Combs Conservatory of Music. Wednesday the following took part in a pupils' recital: Irwin H. Bevan, piano; Helen Hoopes, soprano; Helen Conwell, piano; Henry Goldberg, violin; Katherine Wrigley, piano; Edna Garber, soprano; Nellie Leddon, piano, and Morris Brown, violin. Saturday afternoon Benjamin Harrison gave a violin recital, accompanied by Nellie Wilkinson, in the concert hall of the conservatory. Mr. Harrison played, among other numbers, the Wieniawski "Faust" fantasia, a Beethoven romance, a Bach bourrée, Sarasate's "Gipsy Dances" and the Vieuxtemps E major concerto. All the numbers were played with a skill that showed careful preparation, the "Faust" variations and Gipsy airs are winning the greatest popular approval.

The series of four January organ recitals that have been given in Holy Trinity Church came to a close on Saturday. Ralph Kinder, the organist, had the assistance of May Ebrey Hotz, soprano; Joseph G. Sullivan, bass; Gertrude

Keppelmann-Landis, violinist, and Bessie Kille Slauch, soprano, at the various recitals. The full programs cannot be given here, but they exhibited a remarkable range, extending from the early seventeenth century to the present time, and representing American, English, German, Russian, French and Italian composers, with the American and English predominating. The large audiences attending each recital showed appreciation for good organ music that has been awakened within the last few years.

Julius Falk, a former first violinist of the Philadelphia Orchestra, who has been studying and playing in Europe, has returned to Philadelphia, and made his first appearance in public at his violin recital in Witherspoon Hall January 27. Mr. Falk was a violinist of more than average ability when he left us, and his travels have further developed and broadened him. A concerto by Eduard Lalo was the center of attraction on his program, but a varied list of shorter works included the names of Tenaglia, Martini, Couperin, Handel, Lully, Rameau, Paganini, Tschai-kowsky, Arensky and Ysaye.

The Treble Clef, one of the successful women's choruses of the city, gave a concert in Horticultural Hall Wednesday evening, under the direction of S. L. Hermann. Berick von Norden, tenor, was the soloist. The choruses were Bach's "My Heart Ever Faithful," "A Southern Lullaby," by Philip Greely, and "On the Shore," a serenade with tenor solo, by Halfdan Kjerulf, as well as some shorter numbers.

Because of the great interest awakened in the music of Richard Strauss, and at the request of many patrons of the Philadelphia Orchestra, Carl Pohlig has decided to give a program composed entirely of Strauss' music in the near future. One of the numbers to be included will be an important work that has never been heard in this city. A further item of interest is that Pohlig will arrange for one of this season's pair of concerts a program confined entirely to the works of Philadelphia composers.

A song recital was given by Margaret B. Ashby at Crockett Hall, Fox Chase, January 28. Miss Ashby is soprano soloist at the Church of the Apostles. Assisting at the recital were Louis Horner Reeber, violin; George Ovington, Jr., pianist, and Gladys Kerwin, reader.

A cantata, entitled "The Incarnation," was sung at the McDowell Memorial Presbyterian Church on Thursday evening. The composer is Adam Geibel, the blind musician, who has taken an active part in Philadelphia church music for many years. Mr. Geibel conducted his own work. The soloists were Abbie R. Keeley, soprano; Clara Yocum Joyce, contralto; Nelson A. Chestnut, tenor, and John J. Joyce, bass.

Arimondi Has Triumph in Philadelphia.

Arimondi the great basso at the Manhattan Opera House, won another triumph in Philadelphia last week in the role of Mephistopheles. This performance of "Faust" was one of the best that Philadelphians have heard in some time, judging by the newspaper reports. The following paragraph from the Philadelphia North American refers to Arimondi in the role of prince of devils:

Arimondi, though a local favorite, has not been heard to the impressive advantage he was last night; and this is only natural, since it was his premier in the most noted of all the basso roles. His great stature made him a most commanding figure, and his costumes, his powerful acting and the richness of his big voice enabled him to present one of the most effective Mephistos heard here since the days when the incomparable Plancon and Edouard de Reszke were rivals in the sinister roles of the tempter.

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New York, February 1, 1909.

"Pay—pay—pay, nothing without pay." This was in the air at the last meeting and musicale of the International Arts Club, Mrs. J. Christopher Marks, president, held at the Waldorf-Astoria, January 25. The several speakers all held to this theme, and the two artists for the program, Florence Drake Leroy, soprano, and Jean Schwiller, cellist, heightened the interest of the speakers through their participation. Mrs. Leroy has a bright, high and elastic voice, enabling her to sing the "Shadow Song" with fine effect. She left last week for Cuba on a concert tour. Mr. Schwiller plays the cello with great feeling and technical finish, and was loudly applauded. Maud J. Sullivan, president of the Syracuse International Art Club, reported 250 members, with audiences numbering 500. Mrs. Hart, president of the Century Theater Club, gave a most practical address, proudly quoting that organization as one which never asked artists to give their services without pay. Other guests of the evening were Mrs. William Cummings Story, president of the City Federation of Clubs; Mrs. Lewis Childs, Rev. James B. Wasson, P. J. Sullivan, of Syracuse, and Edmund Severn, president of the New York State Music Teachers' Association. Having disappeared immediately before his talk, Mr. Severn came on the platform with "I have been looking for some 'gin'; then, after a pause, 'oxygen.'" Throughout his remarks were highly original, droll and enjoyed. The room was crowded.

Edwin Arthur Kraft (the brother of William J. Kraft, organist of the Church of the Holy Communion) gave a recital at City College January 27, the Cleveland organist playing some novelties, among them Reger's fantasia and fugue on B-a-c-h, an interesting thing; "Grand Chorus," by Rogers; sonata movement, by Renner, and "Serenade," by Miller. In all these Mr. Kraft showed splendid technique, able to cope with anything ever written for the organ, and a considerable daring of interpretation. The overture to "Tannhäuser" was the last number, and in the good sized audience were such well known organists as Demarest, Sealy, Ford, Philippi, Norton, Day, Hedden (warden of the American Guild of Organists) and Federlein.

David Hochstein, violinist, pupil of Trnka, gave a recital at Chamber Music Hall January 25, playing Sarasate's "Carmen" fantasia; two pieces by Sgambati and Elgar; an etude by Sauret, for violin unaccompanied; tarantelle by Auer, also participating in playing the Dvorák string quartet in A minor. He is a highly talented youth, on the road to artistic importance, and his teacher, Alois Trnka, is to be felicitated on the steady progress of his pupil. Earlier in the day Mr. Hochstein played manuscript works by Ed-

ward Kinney at the Minerva Club, and at both affairs he received warm and encouraging applause. Pauline M. Kirschberg was the accompanist, and a large audience was on hand.

Edith Chambers, soprano, was the only soloist at the twenty-ninth concert of the University Glee Club, Arthur D. Woodruff, director, in the grand ballroom of the Waldorf-Astoria Hotel, January 30. She sang Ardit's "Parla" with superb brilliancy and swing, following it with Massenet's "Ouvre tes yeux," as encore. Later came Salter's "I Breathe Thy Name," Reichardt's "Heimweh" and Del Riego's "Happy Song," each giving her opportunity for fine characterization, her voice always beautiful. John Barnes Wells, in his obligato solo to "Lightly Flirted," male chorus by Baussner, sang with such effect that the entire number had to be repeated. Distinctness of articulation and tenderest expression marked his singing, as usual. The club sang songs, serious and nonsensical, with that unction characteristic of college men, one of the encores consisting of a song, sung adjacent to the stage, with a "disappearing" chorus. William Janaushek was at the piano, and the Sorlin String Orchestra played before and after the concert. A large and handsomely attired audience was present. Following is the board of officers:

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Music Committee—Arthur M. Cox, Frederick P. Hill, Otto A. Hack, the president, ex-officio.
Librarian—Dr. W. D. MacDonald.
Conductor—Arthur D. Woodruff.
Advisory Committee of Associate Members—Henry W. Sackett, John B. Russell, Arthur V. Lyall.

An evening of Hallet Gilbert's music was given by Zilpha Barnes Wood in her studio at Carnegie Hall January 28. Edith Breadford, the operatic contralto, sang "Thoughts of You," "A Mother's Cradle Song" and "A Frown, a Smile." His song cycle, "Overheard in a Garden," was delightfully sung by Katherine Hutchinson, late prima donna with the Elsie Janis Company. May Nevin Smith sang three songs, including the "Spanish Serenade," and Claude Warford, who is making a feature of the Gilbert songs, sang for the first time three still in manuscript, and a duet with the composer, called "Love Lost." A large audience greatly enjoyed the program. Claude Warford gave a program of the Gilbert songs January 29, and Miss Dunlap sang several at the Waldorf-Astoria Hotel January 25. January 26 and January 27 Mr. Gilbert sang at a West End avenue drawing room, hence it will be seen that last week was a very busy one with Gilbert and his songs.

Eleanor D. Hastings, soprano, gave a recital of songs at the Ethical Culture School, January 29, for the benefit of the recreation league (summer vacation quarters), thereby aiding it to the amount of \$250. She sang folk songs, children's songs and miscellaneous songs, Winifred Root at the piano, Ralph Root playing violin obligatos.

The Empire Academy of Dramatic Arts (Empire Theater Dramatic School) gave the fifth performance of the twenty-fifth year at the New Empire Theater January 28. The two plays presented were "Ruca," one act, by Edward Eliseu, and "The Stranger's Burden," four acts, by William M. Blatt, the initial performance of both plays. Considering the fact that the school has fewer talented pupils this year than usual, it speaks well for the instruction that noticeable improvement has been made, not only in the acting, but in the speech and manner of the young actors. This is especially the case with Anthony Burger, whose manner is growing more refined. Frances Sayre as Hagar Garfield was natural and attractive, and Jean Darrach as the old maid took the part admirably and could not hide the possession of a very pretty face. Sidney Bennett pleased. Others of the cast were Maurice Sloan, Felix Kremis, Emily Callaway, G. Emil de Alton, Alfred Cross,

Harry Blakeslee, Raymond Hollis, Carol Warren, Gretchen Stiger, Lovell Oldham and Donez Halstead.

Gustav L. Becker gave a pupils' recital at his new studio, 11 West Forty-second street, January 23, when Harriet Barkley, soprano, and Mrs. Robert Goldbeck, pianist, assisted. They received enthusiastic applause for their numbers, Miss Barkley singing Bizet's "Micaela Aria" and three Schumann songs with temperament and intelligence, and Mrs. Goldbeck playing her husband's concerto with brilliant and feeling touch. Malvina A. Herr, who played Bach's Partita No. 5, and Rita B. Smith, who played Henselt's etude and Joseffy's "At the Spring," deserve special mention. The studio was crowded, and the superior teaching was manifest in the excellent playing heard.

I. Katz, the violinist and teacher, gave a concert at Clinton Hall, January 31, which showed him to be a young violinist of unusual ability. He played Wieniawski's "Souvenir de Moscow" and Hauser's "Hungarian Rhapsodie" with much dash and temperament, and smaller solos with great expression. George Rogovoy, solo cellist, made a big hit with Popper's "Tarantelle," the audience hailing him with shouts of approval, so that he had to play two encore pieces, Schumann's "Träumerei," and "Herbstblumen," by Popper. Max Rosenweig and Benjamin Gorringer, two wee tots, played Danc's duo, "Symphonie No. 2," and solos with quite professional aplomb. Anna C. Layne, a handsome young woman, sang Wilson's "Carmena" waltz with dash, and Platon Brounoff roused enthusiasm with his own "Nocturne" and a portion of Grieg's "Peer Gynt" suite. Others taking part were Masters I. Drimer, S. Mednik, H. Wasserman, Jacob Schwartz, Henrietta Blumfeld, and Francesca Geraci.

Marie Cross Newhaus gave a large reception and musicale January 31 in honor of Anna S. Wilson before her departure to the Holy Land. A fashionable gathering filled the large studios, and an elaborate program was performed. Mabel Guile, Mabel Ferris, Eleanor Stanley, Elizabeth Boyd, Edmund Russell, Mrs. Harding Burnley and the Holland Trio took part, with Elizabeth Ruggles accompanist. Madame Newhaus' friends are legion, and the way they braved the intense cold of Sunday night shows in some degree their esteem. Among those present were: Anna S. Wilson, Helen E. Barrett, Mr. and Mrs. William H. H. Amermann, Mr. and Mrs. John H. Gnesel, Mr. and Mrs. J. Mortimer Taylor, Mr. and Mrs. Mace Moneton, Mr. and Mrs. F. M. Clute, Mr. and Mrs. C. A. Johnson, Mr. and Mrs. Wilbur D. Ellis, Floyd B. Wilson, Mr. and Mrs. F. Duryea, Mr. and Mrs. C. L. Sicard, Mr. and Mrs. C. D. Ward, Mr. and Mrs. J. E. Hasler, Mr. and Mrs. Henri L. Gargan, Mr. and Mrs. Cheesboro, Allan Hawley, Florence Hinkle, Adah C. Hussey, Mr. and Mrs. W. M. Phillips, Mr. and Mrs. Gage E. Tarbell, William Goulding, Mr. and Mrs. Sheridan Norton, Mr. and Mrs. Horace Fox, Mr. and Mrs. Robert Cartwright, Mr. and Mrs. Elmer M. Hand, Dr. Tracy, Mr. and Mrs. Strybing, Dr. W. Reynolds, Florence Gildersleeve, Mrs. William R. Chapman, Mr. and Mrs. G. C. Pratt, Mrs. Charles Tollner, Mrs. G. Baumgarten, Mr. and Mrs. D. Riordan, Miss Greenwood, Joe Burke, Ella Sammons, Mr. and Mrs. Bastido, Mr. and Mrs. Clarence Edly, Mr. and Mrs. Laurie, Mr. and Mrs. G. R. Branson, Mr. and Mrs. John N. Derby, Miss Monaghan, Miss Athens, Mr. and Mrs. C. Drake, R. R. Schultz, Mr. and Mrs. J. Shaw.

Louis Sajous and Mrs. Sajous, the well-known teachers of voice, have removed to the spacious "Crescent Court" apartment, 195 Claremont avenue, thus combining residence and studio, and facilitating their many uptown pupils' visits. Mr. Sajous is a singer and teacher of broad experience, and his classes have grown to good dimensions; the thorough knowledge of the voice possessed by this couple explains this.

Dr. Cornelius Rübner, head of the department of music, Columbia University, has been elected one of the judges



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of the prize-singing at the coming twenty-second Sängersfest of the National German Singing Societies, Madison Square Garden, June 19 to 24.

John A. Finnegan, the tenor, has been engaged for a song recital at Hollins Institute, Va., February 15. Later on he will make a tour through the South in concerts and recitals.

Mrs. Seabury C. Ford, of Cleveland, who has many admirers in New York, sang on short notice as soloist with the Boston Symphony Orchestra in her home city recently, without rehearsal, and the Cleveland Press said: "Mrs. Ford was heard to splendidly artistic advantage in a Verdi aria; it served to display the singer's innate artistry." Mrs. Ford writes that it was the greatest success of her life.

Alice Breen, the soprano, has had a busy season, singing in many homes of prominence, and is spending two weeks at Haddon Hall, Atlantic City. Mrs. Anson Phelps Stokes is one of her patronesses, and her teaching circle is ever widening.

Conrad Wirtz, organist and choirmaster of Grace Emanuel Church, East 116th street, gave a special musical service Sunday evening, when the choir sang "O Pray for the Peace," by Knox; "How Lovely Are the Messengers," Mendelssohn; "Whoso Dwelleth," Martin, and a Magnificat and Nunc Dimittis by Simper. He played as organ pieces a song without words by Deshayes, and the choir finished with Stainer's "Sevenfold Amen."

Dr. J. Christopher Marks presented a Mendelssohn program at the Church of the Heavenly Rest Sunday evening, the choir singing selections from "Elijah," "St. Paul," "Hymn of Praise" and "Hear My Prayer." On the last Sunday evening of the next four months oratorio services will be given, excepting on Easter Day, April 11, when Dr. Marks' "Victory Divine" is scheduled.

Paul Dufault's engagements for the current month include: February 3, "Elijah," Jersey City; February 9, Mont Royal Club reception to the Governor General of Canada, Lord Gray, Montreal; February 16, concert, Kingston; February 19, concert, Manchester, N. H.; February 21, recital, Springfield, Mass.; February 23, recital, Detroit, Mich. His annual song recital in New York is planned for next month. The tenor has no reason to complain of a poor season.

Madame Fornier has issued invitations to her annual pupils' concert, Saturday, February 6, 3 p. m., at the residence of Mrs. Michael Mulqueen. Edith Brahmes, soprano, and Douglas Lane, baritone, will sing. Two dozen pianists of all ages will play solos, duets and trios.

Moritz E. Schwartz plays a Mendelssohn program this Wednesday afternoon at his organ recital, Trinity Church, including a prelude and fugue, "Consolation," "Gondolier's Song," "Spring Song," sonata in B flat, nocturne, "Priests' March" and the overture to "Athalia."

Thomas W. MacDonough is the successor of Clarence Eddy as organist at the Temple Beth-El, Fifth avenue and Seventy-sixth street. Mr. MacDonough has been for eighteen years organist and choirmaster at the Church of

the Good Shepherd in Brooklyn, and he will continue his duties in Brooklyn, in addition to those assumed in Manhattan the 1st of February of this year.

Mrs. McNeill Hopcraft has issued cards, at home the second and fourth Thursdays, from 3 to 6 o'clock, 142 Manhattan avenue.

Mrs. Percy E. D. Malcolm is at home Monday afternoons until Lent.

Claude H. Warford, the tenor, is not heard in public as often as his admirers wish, and the reason for this is his classes, which take up much of his time. For February, however, Mr. Warford has dates closed for a number of public and private concerts. Yesterday, February 2, he sang at a recital given in the Astor Gallery of the Waldorf-Astoria. Other bookings are: Recital, Newark, N. J., February 5; private recital, New York, February 13; February 14, special musical services at the Memorial Church in Dover, N. J.; February 17, concert at the National Arts Club, New York. At the Dover appearance Mr. Warford will officiate as musical director. One of the most interesting events of last week in New York was the recital of Gilberte's songs, with the composer playing the piano accompaniments for the singers. Besides Mr. Warford, those who participated were: Beulah Prosser, soprano; Mary Handel, contralto; Melissa Greenleaf-Smith, soprano, and Madeline Heyder, pianist, who played Gilberte's "Scene de Ballet." The singers are all pupils of Warford and the recital took place at the Warford studios, 38 East Twenty-second street. Among the songs particularly fine were "Serenade," "Sunset" and "Sunrise," most effectively sung by Mr. Warford.

Emilie Burger, soprano; Henrietta Babbitt, soprano; George C. Tooker, tenor, and Andrew A. Smith, baritone, were the pupils Dudley Buck, Jr., introduced at his "Hour of Music" in the Buck studios, Carnegie Hall, Friday afternoon of last week. These singers illustrated Mr. Buck's thorough and correct teaching, in songs by Nevin, Sullivan, Tours, Hatton, Wilson, Salter, Bemberg, Van der Stucken, and operatic numbers by Bizet and Nessler. Mr. Smith, the baritone, showed that he has made marked advancement, in the singing of a group of three songs, "Erin," by Brimo Huhn; "King Charles," by White, and "Molly," by Lohr. Mr. Buck himself closed the program singing "The Sea," by MacDowell, and "Caecilia," by Strauss. Next year Mr. Smith will be among the Buck pupils ready to enter the concert field.

The Women's Philharmonic Orchestra, of which Marguerite Moore is the conductor, played in the hall of the Young Women's Christian Association on East Fifteenth street, two weeks ago. The program included the Elgar "Serenade" and Kassmayer's arrangement of some Bohemian folk songs. Miss Moore added some violin solos, accompanied at the piano by Harriet Holly.

Annie Louise David, the harpist, recently filled engagements in Washington, D. C., Brooklyn and Manhattan, New York, and Rochester, N. Y. This has been an exceptionally good season for this skillful artist.

Lena Coplin, soprano, a pupil of Elfert-Florio, was heard with much pleasure at a concert in Carnegie Hall January 21, for the benefit of work among the Settlements for the poor. Miss Coplin showed surprising breadth and warmth in her singing of "Dich Theure Halle," from "Tannhauser," and she revealed even more loveliness of voice

in "The Year's at the Spring," by Mrs. Beach. This soprano is reported to be only seventeen year old, and all who heard her on this occasion declare she will have a brilliant future, if she continues her studies with her master, for he places voices properly and that is the foundation of all correct singing.

Rollie Borden Low, the soprano, recently returned from concert engagements in Montreal, has sent out cards for a musicale at her home, 43 West Tenth street, Sunday afternoon, February 14. March 2 Mrs. Low will give a joint recital at the Waldorf-Astoria with Madame Wilkes, the pianist. During March, also, she is to make her fourth appearance in Brooklyn, under the joint auspices of the Alliance Française and the Brooklyn Institute, in a program of old French Chansons.

Edna Stearns gave a recital of Old English ballads Wednesday evening, January 27, at the Y. M. C. A. An appreciative and attentive audience compelled Miss Stearns to repeat her final song. Blanche Brunner was the assisting piano accompanist.

Milton Bernard's Song Recital.

One of the most enjoyable song recitals of the season was that of Milton Bernard, given at Mendelssohn Hall Wednesday evening, January 27. Mr. Bernard was assisted by Horace Britt, cellist, and Carl Deis was the accompanist. The program was as follows:

Air, Helvetia, All Thy Valleys.....	Adam
Der Wanderer.....	Schubert
Du bist wie eine Blume.....	Schumann
Im Herbst.....	Franz
Mainacht.....	Brahms
Vergleichliches Ständchen.....	Brahms
Romance.....	Saint Saens
Harlequin.....	Popper
Love Me or Not.....	Secchi
The Bird and the Rose.....	Horrocks
King Duncan's Daughters.....	Allison
Boots and Saddles.....	Buck
Air, Oh God, Have Mercy, St. Paul.....	Mendelssohn
Morgen Hymne.....	Henschel
Ruhe, meine Seele.....	Strauss
Traum durch die Dämmerung.....	Strauss
Liebst du um Schönheit.....	Deis
Sur le Lac.....	Godard
I Send My Heart Up to Thee.....	Beach
King Charles.....	White
Air, Viem la mia vendetta, Lauretta.....	Donizetti

It speaks decidedly well for a local artist when a large sized audience will turn out to hear him sing, and let it be said that that audience which Mr. Bernard drew together on this occasion filled every seat in Mendelssohn Hall. The scope of the songs rendered was of sufficient variety to test the versatility of any artist and needless to say, Mr. Bernard, who possesses a voice of pleasing qualities, gave each song its full meaning. He has his voice under good control, his phrasing is always intelligent, and whether he sings in English, German or Italian, his enunciation remains clear and distinct. The audience manifested marked appreciation of Mr. Bernard's art and although the program was of considerable length, he was compelled to add an extra song.

Schnitzer Engaged for Spring Music Festivals.

Germaine Schnitzer, the Viennese pianist, will be starred at the leading spring music festivals. She will play in Detroit and Syracuse with the Dresden Philharmonic Orchestra. This will be the first tour of this orchestra in this country.

Ovide Musin

The Belgian violin virtuoso, professor and composer, has decided—after repeated requests from American violinists who have studied with him in Europe—to establish permanently in New York City his special school for violin. A large number of students are already enrolled, and those who wish to study with Mr. Musin this winter should apply at once for a hearing at 52 East Twenty-first street, New York.



CLAUDE RIGAUD
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Jeanne Joncill, Prima Donna Soprano,
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SEASON 1908-09



TONE, DRESS AND MUSIC

(Communications pertaining to subjects discussed in this department should be addressed to "Sartoria," care of THE MUSICAL COURIER.)

"It is such a very grave mistake that many young musicians make in neglecting to give due attention to the details of their costumes and to the cultivation of a pleasing manner," said Madame de Rigaud, when asked to say something to THE MUSICAL COURIER readers. Madame de Rigaud is a very well known vocal teacher as well as a favorite concert singer and speaks with the authority of experience.

"I could cite several instances that have come under my personal observation," she continued, "in which a debutante singer's success has been not only sadly marred but actually ruined by her personal appearance or unattractive manner."

"Even a beautiful voice is not always sufficient inducement for a public to accept a badly dressed or an awkward artist, and certainly no hostess wishes a frumpy looking young woman to blot the grace and beauty of her drawing room scheme. As for mannerisms, they destroy the magnetism and preclude the sympathetic communication with the audience that means practically all things to the artist. And they are so senseless—mere matters of habit that require only a little forethought and practice to eliminate. One should at least start with repose and if physical action is necessary, work up to a climax."

"Commonly, inexperienced artists have a habit of changing the pose with every change of tone, allowing the chest to fall in and the whole torso to sink with the lower notes of their song, and of straightening up even to the extent of rising on their toes with the higher ones."

"Inculcating the principles of stage presence is a part of the teacher's duty that too frequently is neglected in the beginning just when its effect would be most far reaching, and on the pupil's side, it is a part of the work that is all too often not properly appreciated. At any rate teachers are very largely accountable if not actually responsible for an unpleasing stage appearance since they permit their pupils to cling to a chair or rest the hand on a table during practice so that at a public performance the poor pupil finding himself without this support is quite distraught."

GOWN SUGGESTIONS.

Young women who are just starting on their professional careers generally do not have an unlimited income to spend on dress, and to them the fashions of the present must appeal with peculiar force and charm, for never have the two characteristics of practicality and artistry been so well blended. There are plenty of good materials that are inexpensive, and at this season of the year, there are tremendous bargains to be had in materials suitable the year around, and there are designs of exceeding smartness that a clever home dressmaker should be able to reproduce at less than a third of the cost of an original.

Costly materials are not necessary. Even a moderately successful artist requires a number of gowns since she naturally does not care to appear more than two or three times before the same audience in any one of them, so it is more satisfactory to procure medium priced materials and give special attention to lines and design which are much more conspicuous to an audience than quality of material.

Very cheap materials, on the other hand, are distinctly to be avoided as it does not pay to go to the expense of making them up and they never look well.

Here are some hints that will help.

Classic models are peculiarly adapted to the concert stage.

Avoid narrow shoulder effects.

Avoid bouffant styles.

Consider the ensemble effect and insist upon continuity of line and color. Patchy designs should be shunned.

Select only the color and the style that suits you individually, no matter how alluring some others may appear to you.

Refuse to sing rather than appear in a crushed or careless looking costume.

Look out for details. Soiled gloves, untidy shoes, even a crumpled handkerchief will destroy the beauty of the most fetching and appropriate dress.

Be assured that your gown is properly and securely fastened. A gaping placket, a string hanging from the pet-

ticoat, a torn flounce or trailing skirt hem attracts and holds the attention of the audience above the song.

At the Festa held at the Waldorf-Astoria this week in aid of the earthquake sufferers it is unnecessary to say the gowns were of the smartest. Space forbids detailed mention but the accompanying sketch shows Madame de Rigaud in her receiving costume. It was a directoire of pale rose marvellous trimmed with many yards of exquisite lace which has been in the family for more than 250 years. The ornaments down the front holding the two edges of the lace together are made of chiffon and the cabuchons are of cut steel. The band across the front is of handsome Etruscan embroidery.



IN THE NEW YORK SHOPS.

In crepe de chine or messaline come shaded scarfs in very attractive colorings. These are generally dark at the ends and shade up to almost white in the center. Blues run the whole gamut of their tints from navy to grayish white. These scarfs may also be used as hat trimmings



MADAME DE RIGAUD IN THE GOWN WORN AT THE CHARITABLE FESTA.

Held at the Waldorf-Astoria on Monday of this week.

or as sashes. They are from two and a half to three yards in length and the ends of the greater number are hem-stitched.

A most artistic Greek bandeau for an evening coiffure is of dark toned imitation shell. It had upstanding points in two heights alternating and becoming smaller toward the ends. There are tiny rhinestones which lend the requisite brilliance. At either end there are long prongs by which the bandeau is held securely in the hair.

Two or three of the younger artists who have lately been in Paris have been noticed wearing a fetching ornament consisting of a rather long chain holding a single stone. These are now to be had in New York and are an addition to the drooping effects toward which nearly everything in the way of jewelry is tending. The dog collar has been relegated to the rear for the time at least. Another sort of chain is of silver with rhinestones set close together. The price of this is \$12.

Pigskin continues to be a favorite material for men's smaller as well as larger articles of convenience. An English maker has sent over a consignment of cigarette

cases made of the skin and they are having a ready sale. The hinges, clasp and catch are of dull finished gilt, as are the corners to prevent rubbing. These cases are very smart and also expensive, for they cost in the neighborhood of \$4.

There are yet no signs of any eclipse of the glory of hat pins. Many are little masterpieces of art in sumptuous jewelling and intricate designs. Turquoises and seed pearls are the favorite stones and the bases are gold, silver, gun-metal and even platinum or two or more of the metals used in combination. There are some reproductions of the very expensive pins that are marvelous.

IN THE DRESSING ROOM.

There is nothing so luxurious, when one is overtired and nerves are unstrung from worry or a too prolonged practice period, as the perfumed bath. A new bath powder that hails from the Orient comes in delightful flower odors and not only transfers its delicate scent to the water, but also renders it deliciously soft. It is guaranteed to have no injurious effects whatever.

Only those whose "crowning glory" consists of strands of which no two are the same length can know the satisfaction that results from wearing a net. Many women object to the net on the score that it gives to the coiffure a stiff artificial appearance even where it is all one's own. This effect is not at all necessary if the net is properly adjusted. To do this use the "Automobile net" which is shaped. Fasten the center of the rounded point to the center front of the hair and in similar manner secure the center of the back to the extreme lower parts of the coil. Then take one of the ends in either hand and draw to opposite sides of the front and fasten. Pin the intervening fullness wherever it may appear and with a hairpin draw the hair occasionally through the meshes of the net. Use the shortest invisible hairpin and each time one is thrust through the net wind the net two or three times around it before pinning and there is no possibility of the net becoming loose, while the coiffure is as natural looking as though freshly done without the net.

In preserving the economies it is wise to have on hand a certain cleansing preparation that is infinitely preferable to the ordinary ones such as benzine and gasoline. This is odorless and has no combustible or explosive characteristics.

MERE MAN AGAIN.

One cannot help commenting on the variety of overcoats to be seen at the opera, or, in fact, at any of the evening affairs this winter. There is no fixed style—no design that predominates—but samples of about every style known to tailors for a decade are to be seen, while staid middle-aged men wear garments of a cut and color that a few years ago only the more daring college youth would have ventured out in.

In spite of the way the green hats with the bows behind "took" with men, the silk headgear with the rear bow is but rarely seen, although it was brought out with a great flourish of trumpets. Some of the best dressed men are seen wearing high hats with perfectly plain bands of either silk or cloth.

The forerunners of spring styles indicate that rather quiet colors will be in vogue and that sleeves will be finished plain or nearly so. The vagaries in sleeve cuffs became so exaggerated last season that there was nothing to be expected but a return to simplicity.

New handkerchiefs are marked with a large initial which may be almost anywhere on the cloth—center, borders or corners. Vivid colors and designs are worn everywhere for the handkerchief maker seems to have borrowed all the tints of the rainbow for his creations.

White clothing will as ever be de rigueur this spring in the southern resorts and one young artist has rather startled some of his friends by ordering a dinner suit made of cream colored flannel. In this he expects to appear at a number of informal stag evening affairs. This is seemingly going one better than the evening clothes of colored cloth, but the chances are that it will not be very widely adopted.



QUERIES.

A. N., Canton, Ohio.—I am to sing at a noon wedding. Shall I wear a cutaway coat or a frock, and what sort of waistcoats are required with each?

You may properly wear either the frock or the cutaway coat; the use of the latter is increasing for formal day

dress. With the frock coat wear a white waistcoat and either white or matching coat with a cutaway.

Addison, Waverly, Mass.—Did Oscar Wilde intend "Salome" for an operatic libretto when he wrote it?

No. He wrote the play in French having Sarah Bernhardt in mind to play it. She did so a few times. The play was translated into English by Lord Alfred Douglas, but Wilde was dead before there was any talk of making an opera of his work.

Candia, Virginia.—Will you suggest a book that will give directions to make cold creams, skin foods, etc., at home. Is one not apt to obtain purer articles by making them one's self?

I have sent you the name of a book and its publisher, that is perhaps as good as any. There are, however, many excellent and pure creams and skin foods made by the better class of chemists and there is little likelihood that you will be able to improve on them at your home. Taking your time into consideration you will certainly save nothing in the process. You can, if you like, take your own formula to a druggist and have the ingredients put together at slight extra expense.

MUSICAL COLUMBUS.

COLUMBUS, Ohio, January 30, 1909.

The Boston Symphony Orchestra gave a magnificent concert last night in Memorial Hall. The morning of the day began with a wretched drizzle of rain, which was followed in the evening by snow and sleet which made it most difficult for pedestrians, horses and street cars, the result of which was there were but 2,000 people to hear the concert when there promised to be 3,500. Max Fiedler inspires not only the orchestra, but carries the audience with him. Twice was the orchestra requested to rise to acknowledge persistent applause. The program was magnificent, consisting of the "Egmont" (Beethoven) overture symphony, "Pathétique" (Tchaikowsky), "Moldau" (Smetana), "Finlandia" (Sibelius), and prelude to "Lohengrin," and overture to "Tannhäuser."

The Women's Music Club gave a fine program Tuesday afternoon, the members participating being Millicent Brennan, Mrs. E. E. Fisher, Mrs. John F. Pietsch, Emily Benham, Margaret Welch and Catharine Gleason. Mary Eckhardt Born and Marian Lord played the accompaniments.

For February there is Mischa Elman, who will appear the 9th, and also Ossip Gabrilowitsch, who is to play the 12th.

ELLA MAY SMITH.

Piano Teachers to Meet Thursday Night.

The New York branch of the International Society of Pianoforte Teachers and Players will meet at the Waldorf-Astoria Thursday night, February 4. George Folsom Granberry will be the guest of the evening, and he will deliver a talk on "Preparation for Teaching the Music Lesson." A musical program will follow the lecture. The committee in charge of the evening includes Mrs. Frank G. Burke and Mrs. John Mokrejs.

Several Editions for Mills' "Voice Production."

Wesley Mills' book, "Voice Production," which has enjoyed a good sale among public speakers as well as singers, has reached its second English edition and third American edition within two years. The author is now in London, where doubtless his presence will accelerate the sales. Readers of THE MUSICAL COURIER will recall that this paper reproduced many reviews of Professor Mills' work, all of them strongly endorsing it.

ARCHER GIBSON

AMERICA'S

VIRTUOSO

ORGANIST

CINCINNATI COLLEGE OF MUSIC NEWS.

CINCINNATI, January 30, 1909.

The continued popularity of the melologue in artistic entertainment leaves a field that is full of opportunity to the poet and musical composer. Some excellent examples of melologue have been heard here, Joseph O'Meara and Louis Victor Saar being the particular stars whose performance earlier in the season is well remembered. In the next evening to be given by these artists, under the auspices of the College of Music, a distinct novelty will be offered in two poems by the Polish poet, Ujjeski, fitted to music by Chopin, and arranged for melologue by Richard Burmeister. The recital takes place March 23.

The first evening recital by advanced piano pupils of the class of Albino Gorno, of the College of Music, takes place at the Odeon next Tuesday evening, February 2. A most excellent program of work extending from Bach to the modern Debussy and Signor Gorno himself will be given. What is believed to be unique and interesting among other numbers will be Borodine's "In a Convent." The composition, originally written for piano solo, is replete with deep religious fervor, apropos of the vesper service, as its name, in a measure, implies. For this performance, however, Signor Gorno has arranged the work for two pianos and organ, the latter supplying the voices in the chant.

The College of Music String Quartet will soon announce the date of the second of the series of chamber concerts. Among other works to be given will be the Mozart clarinet quartet, a work that is said to be a distinct novelty here.

Rarely is a program of such complete novelty offered in students' piano recitals as that to be given by advanced pupils of Louis Victor Saar, of the College of Music, next Friday evening, February 5, at the Odeon. The recital will be called "An evening of Modern Piano Music," as Mr. Saar has selected a number of works from among those of the best known living composers—works that are calculated to bring forth the pianistic possibilities of the young musicians, and delight the music lover. Vocal assistance on the program will be given by Katherine Hall, soprano, pupil of Louis Dotti. Miss Hall will sing a group of four songs, including one of Mr. Saar's, to which is a violin obligato, which will be played by Ernest LaPrade.

A number of pleasant features that should lend on air of professionalism to the performance of "Sweet Lavender" by the dramatic class, under the direction of Joseph O'Meara, of the College of Music, will be an excellent stage setting, and entr'acte music, by a part of the college orchestra, under the direction of William Burkel. The most notable feature, however, will be Mr. O'Meara's appearance in one of the leading roles; thus leaving nothing undone to make this performance memorable in the annals of local amateur performances. Mr. O'Meara will have four capable young women taking the female characters, in Bertha M. Topp, his assistant; Edith Schaller, a gold medalist of last year; Pearl Droste Elliott, whose study has carried her somewhat beyond the plane of the amateur, and Ruth Garver, who finished at Lassell, a classic college of Massachusetts, last year. The male characters have been well assigned to Herman L. Gantvoort, Worthie Faulkner, William Reddick, William Taylor and John Hogan.

Alice Hardeman-Dulaney, Springer medalist of the College of Music and a former resident of Covington, is now located in Jacksonville, Fla., where she is devoting her energies to concert work. Although but a comparatively short time in her new residence, Mrs. Dulaney is meeting with much success in musical and social circles. She gave a piano recital in Cable Hall, Jacksonville, January 21, that won for her splendid comments from the local critics.

Josephine Kane, a former pupil of Joseph O'Meara's at the College of Music, is meeting with much success in a number of reading recitals in the South. She was chosen for a prominent part on the program given at King's College, Bristol, Tenn., in celebrating the one hundredth anniversary of Edgar Allan Poe.

An excellent concert by the younger musicians of this city was given at Music Hall Wednesday, January 27, for the benefit of the unemployed. Although it was a charitable affair no one attending felt that he had not received double value for his money. Ruth Morgan's wonderful rendition of the "Jewel Song," from "Faust," was alone worth the price of admission. Henry Grodsky sang the prologue to "I Pagliacci" with fine style. Adolph Hoffman, cellist, played "A Love Scene," by Paul Miersch; Helen Sebel, a very brilliant young pianist, played "A Jolly Time," Godard, and "A Study," by Grodsky. Paul Memel, violinist, also played very well.

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SECOND FLOOR

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Cecil James in New Jersey.

Cecil James, the tenor, sang in the recent performance of Elgar's "King Olaf" in Montclair, N. J., and in the presentation of "The Messiah" at Bayonne, N. J. The following are extracts from the papers of Montclair and Jersey City:

The larger burden of the solo work fell upon the shoulders of Cecil James, whose manly style and virile tone quality were displayed to the utmost advantage in the role of King Olaf. Both his voice and artistry were completely satisfying in the wonderfully varied music allotted to the tenor soloist. In the duet with the soprano the tenderer qualities of his vocalism were equally in evidence.—Montclair Times, January 23, 1909.

Mr. James, the tenor, did fine work and sang in a most intelligent manner.—Montclair Herald, January 23, 1909.

Cecil James, who sang before in Bayonne, sang his solos exquisitely. The first notes of his "Comfort Ye," the opening number of the oratorio, held his audience and throughout the whole evening his rendition stamped him as an artist of exceptional merit. The running passages of "Every Valley" were sung distinctly and with a truthfulness of intonation that is not always heard among the tenors who attempt the difficult roles of "The Messiah." The expression and pathos with which he later sang "Thy Rebuke Hath Broken His Heart" and "Behold and See If There Be Any Sorrow" were particularly noticeable in its effect upon the audience.—Jersey City Evening Journal, January 22, 1909.

Demonstrations by Carrie Louise Dunning.

Carrie Louise Dunning, the inventor of the Dunning System of Improved Music Study for Beginners, will give demonstrations of her work at the Hotel Empire, Thursday afternoon (tomorrow), and another at studio No. 810, Carnegie Hall, Friday evening. The afternoon talk begins at 3 o'clock and the evening meeting is set for 8 o'clock. Since Gabrilowitsch is now in this country, it may be interesting to republish his endorsement of Mrs. Dunning's system, which the great Russian pianist gave her while she was in Berlin some years ago. The Gabrilowitsch letter reads:

BERLIN, January 7, 1906.

DEAR MRS. DUNNING:—I heartily congratulate you on your System of Improved Music Study for Beginners. It seems strange that, while in late years so many new methods have been invented in order to simplify the teaching of languages, mathematics and other sciences, no such attempt has, to my knowledge, been made with music. I really believe music is generally being taught now much the same way it used to be taught a hundred years ago. Your system, based on a thorough knowledge of both the child's nature and of the elements of musical science, is the first step made in order to adapt modern ideas to the musical education of beginners. The great and rapid success of your work shows that you have found the right way.

Sincerely yours,
OSSIP GABRILOWITSCH.

WOMAN'S PRESS CLUB AND THE PRESS.

Once a year the Woman's Press Club of New York City devotes one meeting to the press. This year the day fixed for this august occasion was Saturday, January 30. Before 2 o'clock some of the boxes in the large ballroom of the Waldorf-Astoria were filled with members and their guests, and by 2:30, when the meeting was opened by President Madame von Klenner, a thousand at least had assembled for the feast of speeches and music. Marguerite Linton Glentworth, chairman of the day, succeeded in bringing out several journalistic luminaries. The guests of honor, who occupied seats upon the stage with the speakers and officers of the club, were Mrs. Elmer Blair, president of the New York State Federation of Women's Clubs; Arthur Brisbane of the New York Evening Journal, and Francis Whiting Halsey. The Banks Glee Club, under the direction of H. R. Humphries, sang "Sailors' Chorus," by Parry, and "I Love Thee," by Parker, as the opening numbers. The addresses, which were not in the least revolu-

tionary in character, were delivered by the Right Rev. Frederick Courtney, late Bishop of Nova Scotia, on "The Press and Public Opinion"; Joseph I. C. Clarke, on "The Press from a Dramatist's Point of View"; James Creelman, on "The Press in Time of War." Dorothy Dix, of the New York Evening Journal, read an original paper, in which she aimed to give an ignorant colored woman's impression of "Woman's Sphere." Those familiar with Miss Dix's wit were rather disappointed in her paper, but, then, the lady must reserve her most brilliant efforts for her million-odd readers. Lillie Devereaux Blake, the wittiest of women prominent in the woman suffragist movement, spoke on "The Woman in Politics," but unfortunately the writer was called away before it was Mrs. Blake's turn to speak. Edwin Markham read some of his works, and the remainder of the long program included two more numbers by the Banks Glee Club; violin solos by Cecelia Bradford, and an aria from "Traviata," sung by Alma Webster-Powell, who is the Press Club chairman of music. Madame

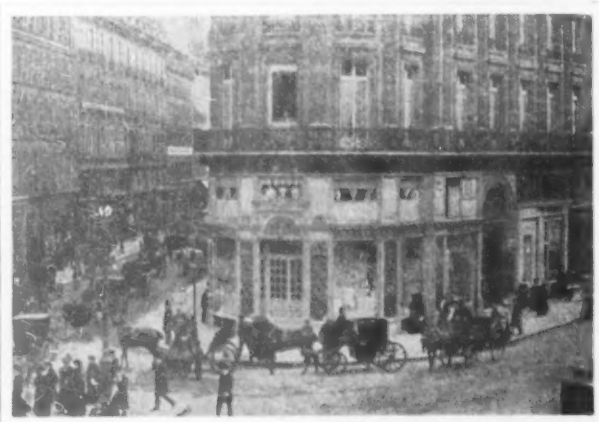
Powell in singing the florid "Ah, fors e lui," from Verdi's opera, was accompanied at the piano by her husband, A. Judson Powell. One of the best musical numbers of the afternoon was the chorus, "Ho, Jolly Jenkins," from Sullivan's "Ivanhoe."

Madame von Klenner once more made an excellent presiding officer. It is a pity that some of the men elected to serve clubs and societies as chairmen were not present to receive a few lessons in parliamentary procedure. The ideal chairman must talk very little; he or she must never air his or her opinions. He or she must always be dignified and courteous even to enemies. From first to last Madame von Klenner proved that she has the poise for a presiding officer and the requisite knowledge of parliamentary law. Some of the speeches last Saturday were too long, but that was no one's fault but the speakers' themselves. Long concerts, long club programs and prolonged tea parties are transforming the good natured New Yorkers into blasé cynics.

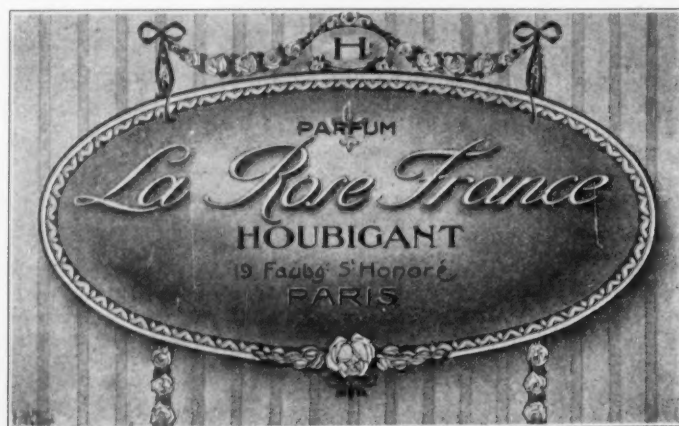
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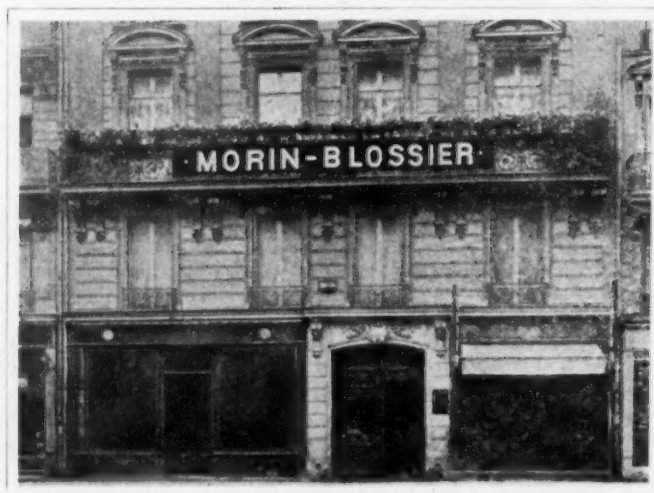
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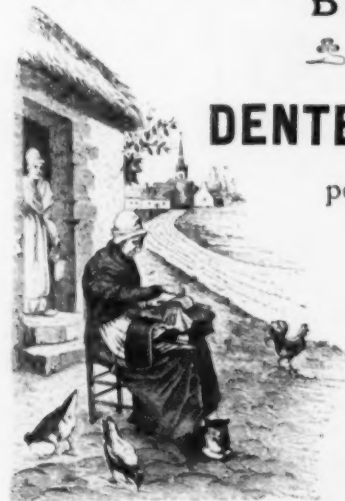
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PROVIDENCE MUSICAL NEWS.

PROVIDENCE, R. I., January 30, 1909.

To be sure, four lecture-recitals of Debussy's opera, "Pelleas and Melisande," within one week is very creditable for a city like Providence. Three were delivered by Hans Schneider, the local piano pedagogue. The first lecture of Mr. Schneider was held before the general public, and the second before an audience of Providence society people, and the third he delivered before the Art Club. Schneider is a talented musician and certainly on the right path to fame. He speaks in a happy vein, and deserves to be placed by the side of the best lecturers in this country.

The Cecelian Club, a newly organized singing society, made its first bow to Providence on Wednesday evening in Memorial Hall, under the direction of William H. Myers. The program consisted of selection from Marzocchi's mass in A and of Gounod's "St. Cecelia" mass and solo numbers. James Armstrong, of Boston, tenor, was the principal soloist, and the others were Evelyn Conlon, Evangeline Gaines, Mary Charles, Mrs. Jerome Plummer, John McVey, John Mullen, Edward Hunt and A. Charles Fontaine, all of local fame. The new undertaking met with the sympathetic approval of a friendly audience, though it was noticed that the best music did not win the greatest applause.

Last night a concert rich in musical enjoyment was given at the Gorham Casino for the benefit of the Gorham Library. Friedrich Kohlhaagen, well known on account of

his connection with the artists' staff of Gorham's and the Rhode Island School of Design, had arranged the concert and took active part in the same. He certainly earned the frequent applause of the large audience. His two solos by Schubert were eminently satisfactory. F. Percy Middleton, a well known local pianist, displayed in his solo numbers learning, conscientiousness and delicacy, along with accuracy. Mr. Middleton played the accompaniments in a charming way. Marie V. Pratt sang with tasteful expression, displaying a soprano voice of high range and pleasant quality. The accompaniments for Miss Pratt's solos were played by her mother, Laura J. Pratt, in a very satisfactory manner. One of the young violinists, H. Kinyon, demonstrated breadth and fullness in his tones and strength and firmness of bowing. The concert was listened to with marked attention throughout.

Four interesting musical events are announced. Mischa Elman, the young Russian violinist; a quartet evening by the Hess-Schroeder (string) Quartet; a concert by a quartet of singers from the Metropolitan Opera House, consisting of Marie Rappold, soprano; Marianne Flahant, contralto; Signor Bonci, tenor, and Herbert Witherspoon, bass. Pietro Floridia will be the musical director, and the concert will be under the management of Ernest Goerlitz, of New York. Last, but not least, the Boston Symphony Orchestra will give its last concert, with Germaine Arnaud, the Paris pianist, who will play Saint-Saëns' concerto in G minor. The other numbers will be the "Oberon" and "Tannhauser" overtures and Schumann's symphony in D minor.

HERMANN MUELLER.

MUSICAL NASHVILLE.

NASHVILLE, TENN., January 29, 1909.

Edward Hesselberg gave a piano recital at the Ryman Auditorium Saturday evening, January 16. The audience present was a very small one, but applauded the performer to their hearts' content.

Ward's Seminary Artist Course presented Arthur Hartmann, violinist, as the attraction. This artist is no doubt one of the great, showing complete mastery of the violin with all its difficulties, in every form of violin playing. He was generous with encores; so was the audience that filled the hall generous with applause and unbounded appreciation of the high artistic triumph of Hartmann, the master. Calzin was the assisting artist as solo pianist and accompanist. He was very acceptable and added artistically to the evening's program.

Much interest is being manifested in local musical circles in the coming of Lhévinne, the great Russian pianist, to the Auditorium, Tuesday, February 2.

Janet Battle, pianist, a very talented and promising pupil of the local conservatory, gives promise of becoming quite a pianist. She has that which very few have—temperament. Janet is but sixteen, and is the attraction when she performs in musical circles.

FELIX.

It is said that Don Perosi is writing an opera on the subject of "Romeo and Juliet."

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MINNEAPOLIS, MINN., January 30, 1909.

That the Spiel String Quartet is to be a dominant factor in the musical affairs of this city was quite evident from the style displayed at its first concert Tuesday evening. Not only was a long and exacting program given, but it was rendered in such a fashion that one might easily have supposed the Quartet to have been in intimate association for a long season. Only three numbers were played—Beethoven quartet, op. 59, No. 1; Brahms piano quintet (Kate M. Mork, pianist), and Smetana quartet, "Aus Meinem Leben." This made a program something over two hours long and, while this may have been too protracted for some, there was not a dull moment in the whole performance, and very few people in the audience seemed to feel called upon to leave before it was finished. Had the playing of this program smacked of amateurishness, had it been dry and perfunctory, had it been ragged and muddy, it would have been intolerable. But there was virility and fire in the work, a fine discrimination in the use of dynamics, an emotional depth without any taint of the theatrical, that kept the listeners (or one at least) intensely interested from the beginning to the end of the performance. This organization is named for the first violinist, Alfred J. Spiel, one of the first violins in the Minneapolis Symphony Orchestra. Mr. Spiel is a young man, but has had a wide experience so that he does not come to this work as a novice. He has been a member of the Hamburg Philharmonic Orchestra, the Meiningen Court Orchestra, the Philadelphia Symphony Orchestra and the Cincinnati Symphony Orchestra, and has played under the batons of such celebrated conductors as Richard Strauss and Max Fiedler. At present he is at the head of the violin department of the Minneapolis School of Music, Oratory and Dramatic Art, and his Quartet is under the auspices of this school. The other members of the Quartet are Hubert Ollerhead, second violin (from the first violin section of the Minneapolis Symphony Orchestra); Ernest Spiel, viola (from the Minneapolis Symphony Orchestra), and George Ransom, cello (from the Minneapolis Symphony Orchestra). They form a Quartet par excellence, no one part seeming to predominate, but all seeming to work together for a fine ensemble. Most of the recitals given in the recital hall of this school are open to the public without charge, but for this Quartet concert an admission fee was charged, and it is an evidence of the growing popularity of chamber music that the hall was not large enough for the audience. The five hundred seats were filled and many peo-

ple were standing at the back of the room. The next concert will be given early in March.

Heinrich Hoevel gave a recital of violin music at Handicraft Guild Hall Monday night. He played the Grieg sonata, op. 13; "Prize Song," from the "Meistersinger"; Hollaender's "Spinning Song"; the twelfth sonata of Paganini, the Tartini variations on a theme by Corelli, the variations from the "Kreutzer" sonata, the serenade from Tchaikowsky's op. 26, and a "Rigaudon," by Saint-Saëns, op. 93, No. 2. He was assisted by Eloise Shryock, who played the accompaniments and also a group of solos, consisting of four waltzes from Brahms' op. 39, the Rubinstein barcarolle, and the Chopin barcarolle.

"Lost in St. Paul" is the title of a romance, of which Miss Shryock and her mother were the—what would you call it, heroines or victims? It happened at the time Augusta Cottlow played for the Schubert Club of that city. Miss Shryock and her mother had their tickets and started in plenty of time, but in some unexplainable manner left the car at the wrong street. It was a bitter cold night (several degrees below zero), and the two women made for the Park Congregational Church, where the recital was to be given, but never arrived there. Just where they did go they are not yet sure. They inquired the direction several times, but seemed to be misdirected each time and finally had to give it up and return to Minneapolis. "But anyway," said Miss Shryock, we had the trip to St. Paul and that is something."

Carlyle Scott, who has charge of the music at the University of Minnesota, is planning a series of chamber music concerts for the students, at which classical music only will be given and for which a small admission fee will be charged. The first concert will be on the afternoon of Friday, February 12, with the Scott String Quartet, assisted by Eleanor Nesbitt Poehler, contralto. The members of the quartet are Mrs. Carlyle Scott, first violin; Grace Golden, second violin; Jean Koch, viola, and Julius Blakkestad, cello. The quartet will play the Haydn quartet in G, op. 76, No. 1, and the Beethoven quartet, op. 18, No. 1, in F. Mrs. Poehler will sing "Im Herbst," by Franz; "Traum Durch die Dämmerung," by Strauss, and "Heimliche Anforderung," by Strauss.

Alfred Wiley has no reason to feel discouraged with the progress of the Minneapolis Choral Club, judging from the concert given by that organization Wednesday evening. There were three numbers for the chorus on the program—"The Sands of Dee," by Harris; "Spanish Serenade," by Elgar, and "The Swan and the Skylark," by Goring-Thomas. The chorus is small (about sixty men and women), but like many small things, it is very fine. There are no moments of uncertainty in its work; the attacks are precise, the enunciation pure, the sostenuto delightful, and singers follow with fidelity every slight sign of the director. Crescendos and fortes reached a vigor and power which seemed hardly possible with such a small body of singers, yet there was never the trace of a shout in it. The pianissimo passages were delicate and sustained in a way that showed diligent training and a perfect understanding of the effect desired. The soloists were Alma Olsen, soprano; Mrs. W. N. Porteous, contralto; J. Austin Williams, tenor, and John Ravenscroft, bass. William Rhys-Herbert presided at the piano. Mrs. Porteous sang "Ah Rendimi," which again brings up the question as to its authenticity. It is always announced on programs as the work of Rossi, a seventeenth century composer, and is said

to be taken from the opera "Mitrane." There is, however, internal evidence as well as external that the work was never composed in the seventeenth century. It is an exquisite thing, of course, else it never would have survived, no matter who the composer, but there seems to be a question among historians about this work. It is said that there is no opera "Mitrane," that Rossi was not the composer of any such opera, that the song contains many progressions not to be found in any music before the middle of the eighteenth century, and, moreover, that it sounds very much like the celebrated "Church Air" said to be the composition of Stradella, but which also was probably written in the late eighteenth or early nineteenth century. Those who have knowledge of this matter now have an opportunity to show their erudition.

There is a women's chorus at the university by the name of the Euterpean Club, which is limited to forty picked singers. These singers are selected from about 150 who applied at the beginning of the year, and their work in chorus is something to hear. Mr. Scott will give them a chance to be heard outside of the university by having them in the city for a concert on the evening of February 26.

Pierre's "Children's Crusade" is the next work to be sung by the Philharmonic Club. It will be given in the Auditorium on the evening of February 19, and the Philharmonic Club will have the assistance of a chorus of 200 boys and the Symphony Orchestra. The boys are now being trained by John Lyon, of the Andrew Presbyterian Church; Gordon Graham, of St. Mark's Church, and E. C. Lawton, of St. Paul's Church. The soloists will be Sibyl Sammis, of Chicago; Shanna Cumming, of New York; Mrs. William Gordon Brackett, of Minneapolis; Frank Ormsby, of New York, and Gustaf Holmquist, of Chicago.

OSCAR HATCH HAWLEY.

Nathan Fryer East and West.

Nathan Fryer, one of the successful pupils of Leschetizky, who has played frequently at concerts in the East this season will give a recital in Chicago later in the season under the management of F. Wight Neumann. Next week Mr. Fryer begins a tour of the colleges. His program for a recital at Vassar College, Poughkeepsie, N. Y., today (Wednesday, February 3) will be as follows

Pastorale, E. minor.....	Scarlatti
Sonata, A. major.....	Scarlatti
Allegretto, op. 78.....	Schubert
Pavillon, op. 2.....	Schumann
Ballade.....	Debussy
The Gate of Memory (Musical impression after picture by D. G. Rossetti; new).....	Whithorne
Carnaval Mignon, op. 48.....	Schuetz
Scherzo, E. minor.....	Mendelssohn
Three Songs without Words.....	Mendelssohn
Andante Tranquillo, B. flat major.....	Mendelssohn
Allegro vivace, A. major.....	Mendelssohn
Presto, C. major (Spinning Song).....	Mendelssohn
Rondo Capriccioso.....	Mendelssohn
Nocturne, op. 15, No. 1.....	Chopin
Etude, op. 25, No. 2.....	Chopin
Scherzo, op. 20.....	Chopin

Karl Klein's Recital, February 19.

Karl Klein, the young violinist, whose remarkable success on the recent tour with Madame Calvé will be recalled, is to give a recital at Mendelssohn Hall Friday evening, February 19.

Panzner, the Bremen conductor, is about to change his domicile and his directorial activity, to Düsseldorf.

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MUSICAL NEWS OF BALTIMORE.

BALTIMORE, January 31, 1909.

The Philadelphia Orchestra gave the fourth concert of the present series on Monday, January 25, at the Lyric. Mr. Pohlig did not present as interesting a program as usual, and, for one who has always seemed a past master in this, too often neglected, art, his lapses was the cause of much curious comment. In a series of only five concerts it should always be the invariable rule to play a symphony, but at this, the fourth concert, the symphony was conspicuous by its absence. The orchestra maintained its exalted standard and played the following rather uninteresting program in an enthusiastic manner. Alwin Schroeder, violoncello, was the soloist, and his performance was most satisfying, as one would very naturally expect from a master of his proportions: "Polonia" overture, Wagner; intermezzi, from "Goldoni," Bossi; variations on a "Rococo Theme," for violoncello and orchestra, Tchaikowsky; "Impressions of Italy," Charpentier.

Frederick W. Bancroft, of Boston, an interesting talker as well as singer, gave a discourse on Irish poetry and a recital of Irish songs at the Arundell Woman's Club on Saturday, January 23.

The male choir of St. Paul's Protestant Episcopal Church, under the direction of Miles Farrow, Mus. Bac., sang Mendelssohn's "St. Paul" on Sunday night, the 24th, it being the eve of St. Paul's Day, the patron saint of the old historic church; Masters Hyer, Barratt, and H. Rea Fitch and Bertram Peacock soloists. "St. Paul" was also sung by the choir of the Cummins Memorial Church, under the direction of Mrs. A. H. Bailey, the soloists being Mrs. Albert C. Wahle, soprano; Herman Hoffman, tenor, and A. H. Bailey, basso.

The second popular organ recital on the new organ in St. David's Church, Roland Park, was given on January 26 by Loraine Holloway, F. R. C. O. Mr. Holloway played organ compositions by Stewart, Grison, Raff, Mendelssohn, Bach, Lemmens, Gounod, Thomas, Schumann, and Stainer. Merrill Hopkinson, bass, sang "Why Do the Nations" from the "Messiah," "Hark, Hark, My Soul," written for him by the late Maltbie D. Balcock, D. D.; and "The Penitent," by Van de Water.

The eminent pianist and favorite, Fannie Bloomfield Zeisler, gave the tenth Peabody recital January 29. This city has long since claimed part ownership in this splendid artist, and she is always sure of an enthusiastic welcome by any audience before whom she appears here. It were useless to attempt an eulogium upon her finished artistry, suffice it to say, she played upon this occasion to a host of her admirers with her accustomed charm and virtuosity and Director Randolph is again to be felicitated for adding her to his fine list of recitalists. Madame Zeisler pre-

sented the exacting educational program including works by Domenico Scarlatti, Schumann, Chopin, Debussy, Schutt, Delibes, Poldini, and Tchaikowsky-Pabst.

The Mount Vernon M. E. Church Quartet and organist went to the Jacob Tome Institute at Port Deposit on the evening of January 29, and sang Lehmann's "In a Persian Garden," and a miscellaneous program of good music. This excellent body of musicians is as follows: Mrs. Clifton Andrews, Mrs. Frank Addison, Lynn Hobart and Grant Odell. Howard Thatcher is the accompanist.

M. H.

Arral to Fill Engagements in the West.

Blanche Arral, the prima donna, now in New York, has been engaged to sing at the concert which the Apollo Club,



BLANCHE ARRAL.

of St. Louis, will give February 9. While in the West, Madame Arral will fill engagements in Cincinnati and Louisville.

Hinrichs Pupil Heard in Schubert Lieder.

Paul Kraft, lyric baritone, pupil of Gustav Hinrichs, contributed the illustrations at a lecture on "Wilhelm Mueller, the Poet," given by Prof. James T. Hatfield, of the Northwestern University, at Columbia University, Friday evening of last week. Mr. Kraft sang the Schubert settings from the Mueller lieder and the "Winterreise," and his singing disclosed the features of the Hinrichs training, namely, pure diction, distinct enunciation, correct tone production and expression. Mr. Kraft sang the baritone part in the recent performance of "The Night in Granada" at the Manhattan Opera School, connected with the Hinrichs studios, 2228 Broadway, New York. At the lecture-recital given at Columbia University, the piano accompaniments for Mr. Kraft were played by Mr. Hinrichs.

SYRACUSE MUSICAL NEWS.

SYRACUSE, January 29, 1909.

Monday evening, January 18, Marie Lindemer Davis and Ray Finel appeared in a vocal recital before one of the largest and most enthusiastic audiences of the season. Mrs. Davis' rich mezzo soprano voice and fine rendering of her songs delighted the audience. Mr. Finel made his debut before a Syracuse audience, making a fine impression, and he is a welcome addition to the faculty. He possesses an excellent tenor of good range, and sings with fine intelligence.

Wednesday evening, January 20, Alexander Russell, pianist, and John Barnes Wells, tenor, appeared before a large audience, under the direction of the Morning Musicals Society (Mrs. John Nichols, Jr., chairman). Syracuse's two favorite sons united in a joint recital. Mr. Russell delighted the audience by his rendition of the Schumann "Etudes Symphoniques" and his scholarly interpretation of the several Chopin numbers. Mr. Wells, always a welcome guest in Syracuse, appeared at his best, and he charmed the audience. The gem of the evening was the "Boat Song" by Harriet Ware. The four songs composed by Mr. Russell also deserve mention.

Morton Atkins, for the past five years professor of vocal music at Syracuse University, handed in his resignation, to take effect at the close of the college year. He will devote his time hereafter to concert work exclusively.

Thursday evening, January 28, Florence Hinkle, soprano, and Everard Calthrop, tenor, gave a recital under the auspices of the Morning Musicals Society, in the Assembly Hall, before a large audience. Miss Hinkle strengthened the fine impression made two years ago in Syracuse. Her rendition of her numbers was highly artistic, and she deserves great praise for her fine interpretation of the prayer from "Tosca" and the "Love Song" by Salter. Mr. Calthrop was heard to advantage in "Cielo e Mar" and a group of six Hungarian songs by Bendi. Both singers were accompanied by Charles Gilbert Spross in a highly artistic manner. Both sang several of Mr. Spross' songs, each of which met with the hearty approval of the audience.

C. W. BURR.

The Braunschweig Opera has had four local novelties so far this season—d'Albert's "Abreise," Hummel's "Mara," Puccini's "Boheme" and Zumpé's "Sawitri." Riedel is the conductor of the Braunschweig Opera.

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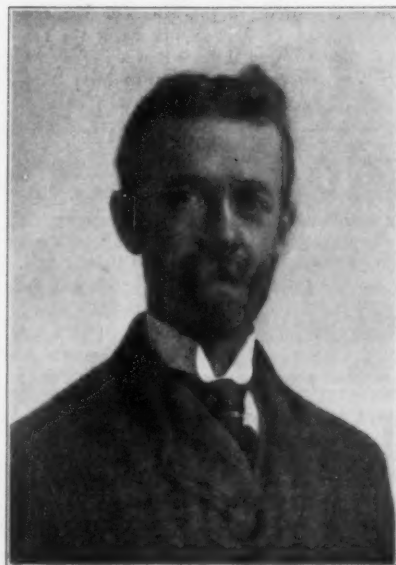
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NEW YORK CITY**MASON & HAMLIN PIANO**



PITTSBURGH, Pa., January 30, 1909.

The Pittsburgh Orchestra gave its usual weekly concert last evening at Carnegie Hall. Petchnikoff, the eminent Russian violinist, appeared as soloist and made many friends by his work in the Tchaikowsky concerto. He seems to be a favorite here, as he has appeared with success on several occasions. The reading of the Brahms symphony No. 4 was one of the best things of the present season. There is no one in America who can interpret Brahms better than Emil Paur. His personal friendship for the great composer and his long acquaintance with his works makes his reading of the scores admirable. Liszt's "Les Preludes," a favorite with the Pittsburgh music public, came in for a rousing reception at the hands of the audience. An overture by Sinigaglia added to the brilliance of the program.

Edward Tak, concertmaster of the Pittsburgh Orchestra, gave a recital at the Pittsburgh Conservatory last Monday evening and was assisted by Carl Bernthaler, the brilliant young pianist and assistant conductor of the orchestra. Mr. Tak was heard in a program well selected and carefully arranged, which showed his mastery of the instrument in the best possible light. It ran the gamut from the extremely technical to the simplest cantilena passages and displayed admirably his agility, his tone production and his temperament. And in the latter asset Mr. Tak is wealthy. This showed strongly in every piece he played. He is a well schooled musician and a valuable member of the community. Mr. Bernthaler played some of the finest accompaniments he is capable of playing; artistic to a degree, they never overshadowed the soloist, nor was the "second personality" made too obvious, a fault with most accompaniments. Mr. Bernthaler also exhibited his piano work in a solo and was enthusiastically applauded by the large audience.

Grace Hall Riheldaffer has been very successful this season in securing important engagements. Her voice seems to gain in power and flexibility and she may always be depended upon for careful and conscientious work. Monday, February 1, Mrs. Riheldaffer will appear as soloist at the recital given by the Pittsburgh Orchestra Quartet at Hamilton Hall. She sings before the Homestead Woman's Club February 15, and in Cowen's "Rose Maiden" at McKeesport next month.

Pittsburgh had the novelty this past week of having two male choruses on the same night. Thursday evening the new Mendelssohn Male Choir, under Ernest Lunt, made its initial appearance at Carnegie Hall before a large and enthusiastic audience and won instant recognition for the excellent work done. Gabrilowitsch, the Russian pianist, was the soloist, and thrilled all by his wonderful work. At Emery M. E. Church, under the Wesleyan Brotherhood, the Pittsburgh Male Chorus, under James Stephen Martin, gave an "extra" concert, having given its first regular concert some weeks ago. The high standard of the program, added to the enthusiasm of the men, nailed a new triumph to the long list. The Mendelssohn Choir was formed last fall, and forty well trained voices formed the basis of the new organization. For a new society it has started off most auspiciously and its career will be watched with the keenest interest. Pittsburgh will support all she is capable of supporting, and the city is growing and expanding musically.

The Haydn Trio, composed of Gertrude Sykes, soprano; Harry Brockett, tenor; Isaac K. Myers, baritone, and John Gemert, violinist, will give a concert at the Monessen M. E. Church. Mary C. Beyers will be the accompanist. A good program is offered.

Vera Barstow, a talented pupil of Luigi von Kunits, gave a recital all her own at the Carnegie Lecture Hall before a well filled auditorium. Miss Barstow played everything from memory, accompanied by Mr. von Kunits. Her playing was a revelation for one so young and the finish and maturity of tone and expression would do justice to many

older players. Her progress will be watched with interest. Her many friends were proud of her display of rare talent, for the program was, in the main, most difficult. She received many floral tributes and congratulations from some of Pittsburgh's best musicians. A great future is certainly hers if she progresses and "keeps her head" as she has done in the past.

The Wagner Quintet Club, consisting of Herman Mueller, violinist; Frederick H. Meyer, violinist; Otto Mees, cello; Alfred D. Liefeld, pianist, and C. Norman Hassler, tenor, gave a fine concert at Coraopolis this week and was heartily received by the musical folk in that section of the county. The program contained selections of Schubert, Leoncavallo, Wagner, Vieuxtemps, Barnby, Liefeld, Popper, Rubinstein and Gillet.

Mrs. Theodore Worcester, of Chicago, and a pianist of repute, gave a brilliant program at the Schenley Hotel last Wednesday. By her magnificent playing she made a host of friends. Among the musical people present was Emil Paur, conductor of the Pittsburgh Orchestra, who spoke highly of Mrs. Worcester's work. She gives a program of Russian music at the Theological Seminary February 4. The program at the Schenley was given to the members of the Tuesday Musical Club and its friends by Mrs. Taylor Alderdice as complimentary. An audience of 600 greeted the pianist.

A centennial concert to celebrate the one hundredth anniversary of the birth of Mendelssohn will be given by Silas G. Pratt at the Rodelph Shalom Assembly Hall on February 3. The program is composed of Mendelssohn's works exclusively, and the following people will participate: Ruth Bowers, Mrs. Charles Yon, Mrs. Frank Ostrander, Gertrude Walrond, Ruth Williams and Master Herbert Finkelhor. A class from the Pratt Institute will assist—Virginia Hall, Hilda Luther, Kate Shimberg and Master Finkelhor.

CHARLES W. CADMAN.

PITTSBURGH PRAISES PAUR.

The great success of Emil Paur's symphony, "In der Natur," as reported by THE MUSICAL COURIER recently, is corroborated by the Pittsburgh papers, which print long and laudatory notices of the splendid work and its gifted composer. Excerpts from the reviews read as follows:

Musical history was made at Carnegie Music Hall last night. Scarcely has there ever been such a demonstration in the history of the Pittsburgh Orchestra, and those who were fortunate enough to attend will carry the attendant scenes with them for many days. It was in truth Paur night. It is doubtful if Emil Paur will again have such a wildly enthusiastic demonstration. What has Emil Paur been doing all these years that the creative genius has been so hidden? Is it possible that the psychic force which conveys to this plane all that is noble in the world of art and makes it habitable has chosen Emil Paur a medium, who until now has never been the *modus operandi* for orchestral expression? Unanswerable as this question may be, one thing is certain, Mr. Paur has written something that deserves to live long after his orchestras and his conducting and his playing are forgotten. His ability to create music of the highest order is established, and his symphony should be followed up with another. His orchestral resources are legion. His patterns and his colors are rich in novel shapes and combinations. Mr. Paur takes us from one picture to another with surprising rapidity; we have scarcely drunk in the beauties of one, before he points to another, and another, and still another, until the poor onlooker would beg to take him slower. But the rapidity is akin to that which the composer has cunningly beheld in Nature and her children. Mr. Paur's technique is steady and firm and his wielding of the subject in its transfer from brain to canvas judicious and scholastic. While there are touches of modernism here and there, one does not have time to become surfeited, for the intellectual hold of his forces keeps him from playing too long on the emotional string.—Dispatch.

In the course of his varied career Emil Paur has earned many laurels, but it is doubtful if he ever celebrated such a complete and well-earned triumph as that of last evening at the Pittsburgh Orchestra concert at Carnegie Music Hall. Certainly no musician ever received such an ovation at a Pittsburgh Orchestra concert. The reception accorded Mr. Paur and his symphony was all that could be wished, and a great deal more than one accustomed to the comparative reticence of Pittsburgh audiences would expect. Each movement was heard with the closest attention and received every sign of approval. At the close of the work the great demonstration was made. The new symphony is a work of pronounced individuality, and a fine example of solid, elaborate musical structure. Without exception the principal melodies are tuneful and attractive, and possess the further merit of being well adapted for development. The harmonic scheme is sane; there is plenty of variety and abundance of color, but no forcing of tonal relations for the sake of merely novel effects. There is a great amount of finely-wrought counterpoint in the symphony. About it all there is an air of spontaneity that is refreshing, and a sincerity that carries conviction. The instrumentation not only shows familiarity with orchestral resources, but also a remarkably fine sense of color and value. The wood-wind instruments are treated with especial freedom and are assigned grateful tasks. If any partiality be shown, it is perhaps to the clarinets. Flutes have frequent opportunity to display their agility, particularly in the scherzo. The mangled French horns are not given unusual prominence; the trumpets are used effectively for pianissimo as well as forte episodes. The string parts are, as might be expected from Mr. Paur's experience as a violinist, full of resplendent effects and, although they have no monopoly in this direction, are sometimes very difficult. Though the score calls for a large modern orchestra and the instruments are often used in unexpected numbers, Mr. Paur's instrumentation is never dull, and the buoyant quality of the music itself is never weighed down by an inopportune presentation. The choice of the

title, "In Nature," is fortunate, and the symphony lives up to it.—Gazette Times.

Mr. Paur was given a great ovation, one that probably was never equaled in this city at any concert. Each movement of the symphony roused prolonged applause, the scherzo in particular earning such favor that it was some time before the last movement could be begun. And at the end of the work there was an uproar that kept on and on and on. So pronounced is the spirit of the symphony in this respect that, coming as it does at a time when Mr. Paur is at the very zenith of his career, it may be taken as a testimony from him relative to his lack of true sympathy with ultra emotional music. The work as a whole has a freshness and spontaneity that makes it seem like an inspired composition written with keen intellectual ability, which, however, has been used to express something deeper than mere abstract ideas. It gives the impression of originality. One does not, when listening to it, continually recall familiar predecessors. The opening theme, broad in conception and yet presented with the simplicity of real genius, is imbued with an exalted melancholy. There is a wealth of harmonic beauty in this movement. It is such music as comes forth only under inspiration. The last movement is, perhaps, from a technical standpoint, the greatest of the four. It is scholarly, yet full of originality, even the thunder storm being developed in an unexpected manner.—Post.

Numerous congratulatory telegrams from all over the musical world have poured in upon Paur, and many of them were from conductors, who requested permission to perform the new work. It will be heard in a score of symphonic centers during the next few months.

MISCHA ELMAN'S RECITAL.

Mischa Elman made his sixth public appearance in Greater New York at Carnegie Hall, Thursday afternoon of last week. It was his second recital, the other four concerts being with orchestra, three with the Boston Symphony and one with the Russian Symphony. While an artist of rare gifts, Elman's art will shine best when surrounded by an orchestra. Nevertheless, his big, beautiful tone and warmth of temperament unite in holding the attention of the audiences. The program for last Thursday follows:

Concerto, G minor, op. 26, No. 2.....	Bruch
La Folia	Corski
Mennett	Morgan
Deutscher Tanz	Dietersdorff
Mennett	Beethoven
Gavotte	Gossec
Nocturne	Chopin
Caprice Basque	Sarasate

Waldemar Liachowsky, the assisting pianist, gave the youthful violinist adequate support in the Bruch concerto in G minor, but with all the skill of both artists many missed the varicolored tints of an orchestra. Elman disclosed his higher powers in the performance of "La Folia." These variations by Corski seemed like child's play under the magical fingers of the virtuoso. The remainder of the program was thoroughly enjoyed by the lovers of the ancient and tiny violin, which appears indeed tiny when manipulated by a man of small stature in a vast auditorium like Carnegie Hall. Henry Wolfsohn, Elman's manager, announces the violinist in another recital at Carnegie Hall, on the afternoon of Washington's Birthday.

Activity of Ohrstrom-Renard Pupils.

Anna Bejborn Hull, lyric soprano, and Jessamine Burd, mezzo soprano, pupils of Madame Ohrstrom-Renard, appeared in a recital at Borough Park, Brooklyn, last Wednesday, presenting a highly interesting program of arias, songs and duets, concluding the program with the difficult letter duet from Nicolai's "Merry Wives of Windsor," and both singers met with most pronounced success. In the same recital Madame Ohrstrom-Renard delivered a short "Talk on the Art of Singing." In concise terms she expressed her ideas of the fundamental rules of singing, laying particular stress upon beautiful tone quality, breath control and good diction.

Anna Case, one of Madame Renard's most gifted young artists, was soloist last week in the afternoon musicale of the Bellevue-Stratford, in Philadelphia, being the second time she has been engaged there within a few weeks. Miss Case gave also a recital, together with Miss Burd, in Perth Amboy, N. J., a short time ago, this being a return engagement also and which tells the story of success better than anything else.

Mrs. Turner-Maley in Private Musicales.

Florence Turner-Maley, the soprano, filled engagements during January in New York and vicinity, and among these were several private recitals. Within three weeks Mrs. Maley sang at musicales for Mr. and Mrs. James Alexander Lynch, 333 West Seventy-eighth street; Kate Percy Douglas, 508 West 138th street; Mrs. Antonia Sawyer, 201 West Eighty-eighth street, and Mr. and Mrs. Thomas A. Gaunt, at the Hotel Seville. Last week Mrs. Maley gave at her residence studio, 210 West 137th street, a program of songs, English, German, French. Next week Mrs. Maley will give a musicale in honor of Mr. and Mrs. Gaunt, of London, England.

"Boccaccio" was revived with success recently at the Vienna Volks Opera.

NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF THE PRESS SECRETARY, MRS. JOHN OLIVER,
156 NORTH BELLEVUE BOULEVARD,
MEMPHIS, TENN., January 29, 1909.

In the midst of a busy year of preparation for the entertainment of the next biennial festival, the St. Cecilia Society, of Grand Rapids, Mich., has not forgotten to do good work for the present needs. In December, an attractive program on "Public School Music" was given. This program elicited much favorable comment, noticeably from school teachers. A number was given by the chorus, consisting of 300 children, whose work was very commendable. Last Friday, January 22, the society commemorated the anniversary of the death of MacDowell by giving a program of his compositions. Mrs. C. B. Kelsey, Federation president, and Grace Gorman had charge of the program.

One of the newest clubs in the Federation is in the Southern section and was federated January 14 at Durant, Okla., with Miss Willie Wells president and Lillian Bartlett secretary. The club is called the Edward Baxter Perry Club.

The Morning Musical Chorus, of Oneida, N. Y., was invited to sing at the annual guest night of the Fortnightly Club, of Canastota, N. Y., January 18. An excellent program was arranged by Lillian Bowers, chairman, dealing with music of earlier days up to the present time of the American composers. A very pleasing number was that of four school girls, a four part song without piano accompaniment. The success of the evening was largely due to the work of Mrs. Bowers.

Last month, the Musical Coterie, of Little Rock, Ark., presented Waugh Lauder in piano lecture-recitals. One program was devoted to Chopin, one to Grieg, one to Russian music and one to Schumann.

One more brilliant success has been added to the long list of those which are credited to the enterprise and courage of the Ladies' Friday Musical, of Jacksonville, Fla. It is said that "failure" was predicted by all business men of the city when the club proposed bringing artists at a big expense. In the face of such warnings Fannie Bloomfield Zeisler was secured for a concert, and she played to a full house at the Board of Trade. Madame Zeisler was greatly appreciated, and there is no doubt in the minds of the members of the Friday Musical that Jacksonville people love good music and will not fail to support their concerts.

At a recent meeting of the Amateur Musical Club, of Chicago, it was decided to contribute \$100 to the prize fund for the American music contest. This amount, through the efforts of Mrs. E. H. Brush, a most valued member, will be forwarded to the chairman of the committee, Mrs. Jason Walker, of Memphis, Tenn.

The Junior Beethoven Club, of Memphis, Tenn., will give its annual concert on February 16, when it will bring Miss Strauss, a young violinist of great promise. The concert will be given at the Goodwyn Institute, and the Beethoven Seniors will be the guests of the Juniors.

The Clara Schumann Club, of Mobile, Ala., had Julie Rivé-King in concert on the evening of January 11. Madame King was assisted by two of Mobile's best singers—Mrs. S. S. Tam, soprano, and Thomas Halliwell, baritone.

On account of some misunderstanding the program given by Madame King was not the one selected by the club, and the club members were invited to the Baule House the following morning, where they heard the celebrated artist in seven numbers, which she graciously gave. The selections at the morning concert were for the greater part from Chopin and Liszt.

NOLA NANCE OLIVER.

Augusta Cottlow's Best Year.

This has been a year of prosperity for Augusta Cottlow. Wherever the young pianist has played she has created enthusiasm. So far, she has filled more engagements than in any year of her career. She opened her season early in October at the Worcester Festival and received from some of the New York and all of the Boston and Worcester papers superlative praise for her performance of MacDowell's second concerto. This was



AUGUSTA COTLOW.

Miss Cottlow's second appearance at the Worcester Festival, an honor, by the way, that has befallen few artists, American or European. Following the Worcester Festival, she played the following week at Oberlin, in the artists' course at the Oberlin University, and her success immediately brought her a re-engagement, which, by the way, she will fill the 16th of this month. The other artists engaged for this winter course are Dr. Ludwig Wüllner, Mischa Elman, Albert Rosenthal, Katharine Goodson and Cecil Fanning. Another very important engagement booked for this young pianist is with the Mendelssohn Choir Festival, at Toronto, Canada, she being the only instrumental soloist engaged.

Miss Cottlow returned last week from St. Paul to fill

engagements at Scranton, Pa.; Binghamton, N. Y., and Middletown, Conn. At the latter engagement her associate artist was Glenn Hall, the tenor. In December she was the soloist with the New Haven Symphony Orchestra; also on the artists' courses at Urbana, Ill.; Jackson, Ill.; Appleton, Wis., and Davenport, Ia. This past week she has been concertizing in Wisconsin and Kansas. The first week of February she will be in the State of Iowa. Sunday afternoon, February 7, she is booked for a recital in Chicago, then follow recitals at Painesville, Ohio; Toledo, Ohio, and then Miss Cottlow will go into Tennessee, where she supplies the second number on the artists' course at Nashville. From there she goes South to New Orleans, through the States of Georgia, Florida and North Carolina, returning to New York the third week of March. Many eulogistic letters are received by Haensel & Jones from the big clubs with whom Miss Cottlow has played for the first time, informing them that she has more than fulfilled the highest expectations that they had formed of her, and in nearly every instance re-engagements have been asked for. It is Miss Cottlow's intention to pass the next year in Europe.

Baldwin Resumes Organ Recitals.

Samuel A. Baldwin resumed the Sunday (3:30) and Wednesday (3 p. m.) organ recitals at City College (137th street Subway station), last Sunday when he played the prelude to "Lohengrin"; "Oriental Sketches," by Bird; a pastorella by Lemare, and three movements from Widor's fifth symphony, besides a Bach fugue, one of the latter appearing on every program. The climax attained in the fugue; the ethereal harmonies of "Lohengrin," and of course the splendid effects contained in Widor's work, all these received big applause, as they deserved. Baldwin's audiences do not hesitate to express approval and admiration, nor do they applaud meaninglessly; an instance is the "Oriental Sketches," two of which were received with utter silence. Today, February 3, at 3 o'clock, he will play two pieces by Reger; a prelude by Dethier; the toccata and fugue in D minor; a Mendelssohn sonata, nocturne and overture, etc. Sunday next, at 3:30, he plays a "Concert Overture," Fricker; introduction to Act III, "Die Meistersinger"; sonata, op. 19, Ritter; "Berceuse," Shelley; toccata in F, Bach; "Salut d'Amour," Elgar; and "Marche religieuse," Guilmant. Sunday audiences invariably fill the building to overflowing, and to hear Baldwin play once is to go again, such is the infinite variety and resource of his playing, and of the big instrument.

Claassen's Pupil to Sing at Lincoln Celebration.

Lillian Funk, a young Brooklyn soprano, a pupil of Arthur Claassen, will be the only soloist engaged for the Lincoln celebration to be held at Cooper Union Friday afternoon, February 12. Mayor McClellan is chairman of the program and the orators for the day will be Hon. Joseph M. Choate and the Rev. Dr. Lyman Abbott. Miss Funk received all of her musical training in this country.

Lambert Back.

Alexander Lambert has returned to New York from his trip to Cuba and Florida.

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WÜLLNER'S FIFTH RECITAL.

Extra accommodations had to be provided to meet the demands of the crowd that wanted to hear Dr. Ludwig Wüllner's fifth New York recital on Monday afternoon, February 1, at Mendelssohn Hall, and there is a probability that a larger hall will be necessary for the next recital after the return of this artist from his third tour West.

The interest in these events exceeds any musical performances that have taken place in this city as memorized by living witnesses, and the fact that the interest is on the increase is a tribute to the artistic appreciation by the community of artists of the genuine caliber. The program on this occasion represented all varieties of vocal discussion within the limits of the Teutonic, covering the ground from Schubert to Brahms and without Schumann; that is, Wüllner passed from the classic into the modern, and then returned to Brahms, whose most austere style was presented.

The program shows the scheme

Der Lindenbaum (From Winterreise; W. Müller).....Schubert
Frühlingstraum (From Winterreise; W. Müller).....Schubert
Die Post (From Winterreise; W. Müller).....Schubert
Die Krähe (From Winterreise; W. Müller).....Schubert
Rückblick (From Winterreise; W. Müller).....Schubert
Morgen (Makay).....Richard Strauss
Sie wissen's nicht (Panizza).....Richard Strauss
Gefunden (Goethe).....Richard Strauss
Befreit (Dehmel).....Richard Strauss
Der Arbeitsmann (Dehmel).....Richard Strauss
Three Ballads.....Loewe
Die Lauer (Mickiewicz).....Loewe
Der getreue Eckart (Goethe).....Loewe
Hochzeitslied (Goethe).....Loewe
Vier Ernste Gesänge (Biblical texts).....Brahms
Denn es gelet dem Menschen.
Ich wandte mich.
O Tod.
Wen ich mit Menschen—und mit Engelszungen redete.

We have at last had demonstrations of the real value of the lied recital showing its homogeneity through the co-operation of the singer and the pianist, for with the work of Coenraad V. Bos, the musical value of each composition was explained. At the same time we are finally compelled to fix these recitals as the epoch that ends the hitherto inartistic place of the accompanist. Hereafter there can be no such thing in lied recital as an accompanist, for the pianist must be as much an integral part of the recital as the singer him or herself. This is carrying out the intention of the composition.

The happy go lucky method of giving to the pianist a mere secondary role has seen its day, and the hasty rehearsal, the slighting reading of the score, the indifference to the pianist's role and the subjection of the complete musical idea to the vocal part and its inartistic preponderance are all things of the past. Dr. Wüllner and Bos have imparted a lesson which cannot be lost or forgotten. These two artists who work as one have told us the meaning and significance of artistic balance and of the interpretative sense of the song, which is a composition unintelligible without thorough preparation of all the elements in order that the works can be properly adjudged. The accompanist as one feature secondary to the prime feature, the singer, is as much an injustice to the singer as it is to the pianist and to the composer himself. No interpretation can be given properly, no song can be dissected unless the piano performs as prominent a part as the voice, and this is now proved through Wüllner and Bos.

To select any one of these compositions for special accent would be difficult and also unfair. The songs of Schubert were given with a strict adherence to the textual meaning, and for clarity and dramatic force we should select "Die Post" and "Die Krähe," both songs being new to the audience that has, no doubt, heard them heretofore sung frequently with mere accompaniments. As produced by Wüllner and Bos they were revelations. Strauss' "Gefunden" must also be accounted as new under these auspices. And it can now very well be understood how Strauss became unpopular with Agrarians and Prussian Junkers and German reactionaries on account of his "Arbeitsmann." The anarchism of this song is as direct as an essay of Bakunin's, but with a more forceful appeal through its artistic nature. Brahms was too severe and austere for a recital audience, and these songs require the intimacy of the salon. The impression they created was profound and even overwhelming.

Dr. Wüllner and Bos are making a virtually triumphant tour of America, and will, no doubt, return next season to fill fifty to one hundred dates which could not be accommodated this season.

Clever Virgil Gordon Pupils.

Pupils of the Virgil Gordon Piano School, at 15 East Thirty-first street, revealed themselves clever beyond their years at a recent recital. Florence Jacoby played a barcarolle by Mildeberg and Godard's second mazurka with good control and musical warmth. Millie Samuels showed her talent and good training in her performance of a "Gondoliera" by Meyer-Helmund and a waltz by Campbell-Tipton. Mendelssohn's "Hunting Song" and "Réveil du Prin-

temps," by Friend, were brilliantly played by Beatrice Scheib. "Am Genfer See," by Bendel, and "Blüette," by MacDowell, were delightfully interpreted by Jeanette Eckert. Fascinating qualities were displayed by Edith McCloskey in performances of Tchaikowsky's "Trioka" and "Valse Caprice," by Howland. Janet McIlvaine revealed temperament and poetic insight in her three numbers—"Improvisation," by MacDowell; Grieg's "Carnival" and a mazurka by Chopin. Adele Katz again proved herself an exceptionally talented musician by her numbers, which included "Dragonflies," by Chaminade; nocturne for left hand, by Scriabine, and the Chopin scherzo in B minor. Rose Feldman also shone in the ranks of temperamental players by her performance of MacDowell's "Czardas," Tchaikowsky's "Meditation" and the Moszkowski "Spanish" caprice.

Arthur Blakeley, Gifted Organist.

Arthur Blakeley, Canada's foremost organist, is now giving his sixteenth series of recitals in Toronto. Mr. Blakeley may be practically said to have been born in musical circles, his father, grandfather and great grandfather having all been choirmasters, cellists and contrabassists or makers of stringed instruments in the old land. Associated with church music from a very early age beginning as a chorister, he studied for several years, with John Bowling, a celebrated English conductor and member of Halle's Orchestra. At twelve he obtained, in



ARTHUR BLAKELEY.

competition, his first organship at the munificent salary of £5, at a church near Leeds, and practised so assiduously that he begrudged the time for his meals, sometimes spending the whole night with his beloved instrument. Mr. Blakeley went to Canada in 1884, and has since made Toronto his home. He presided for some time at the organ of the Church of the Ascension, and also took several services at St. James' Cathedral as a mere boy, much to the astonishment of the people assembled there. In 1886, at the early age of eighteen, he was appointed organist at the Sherbourne Street Methodist Church, and still holds that important position, as well as being director of the deservedly famous choir. In organ voluntaries alone he has given as many as 500 selections in one year without a single repetition. Mr. Blakeley's innumerable recitals have everywhere met with favor from press and public, attracting immense audiences. That he is original and versatile is evident from a glance at some of his Toronto programs: "An Hour in Paris," "Shakespearean Music," "Mendelssohn," "Famous Organ Pieces," "The Noted Organists of Europe," "Saint Cecilia," "Italian Masterpieces," "National Hymns," "Christmas Carols," "Irish Music," three complete programs devoted to Wagner and one to Bach, an entire program of his own compositions and another selected by the audience, etc. Mr. Blakeley has also lectured on musical topics and introduced the first vested choir in Canada and the first four manual organ in the Province. Of his last recital, the leading dailies of Toronto make comment as follows:

Of the playing of this well-known organist it need only be added that the recital served once more to demonstrate that as a concert performer Mr. Blakeley is without a peer in Canada. His charming and appropriate combinations, the exquisite grace and poetry of his readings, combined with clearness of articulation in the most brilliant and rapid passages and feats of pedaling, as in the Lemare sym-

phony and Wolstenholme fantasia, give to his playing an attractiveness which is most captivating. At the keyboard he is a model of easy poise. There is no aimless hunting for stops to the accompaniment of drone bass. Moreover, marks of expression, sforzandi, etc., are at all times faithfully reproduced.—Mail and Empire, January 23, 1909.

Mr. Blakeley's gifts as a recital organist are of an uncommon nature. His technique is remarkably facile, while he reveals excellent taste in the matter of registration and wonderful control over his instrument. Mr. Blakeley has a remarkable grasp of the mechanical details of his instrument. He owned the first motor boat on Toronto Bay, is an enthusiastic autoist and a good shot. He has traveled extensively in Europe, playing on some of the largest organs and making the acquaintance of the leading organists.—Toronto Globe, January 23, 1909.

Music at the Coming Chautauqua Assembly.

Chautauqua Assembly, N. Y., will hold its thirty-sixth annual summer school beginning July 1, and to continue until August 13. Alfred Hallam, of Mount Vernon, N. Y., is director of music at Chautauqua. William H. Sherwood, for several years head of the piano department, will again go to Chautauqua with a corps of teachers to carry on the thorough work inaugurated by him. Henry B. Vincent, of Erie, Pa., is to be teacher of organ. The singing teachers mentioned in the new prospectus include the concert soprano, Marie Zimmerman, of Philadelphia, and C. C. Washburn, of Nashville, Tenn. Mr. Vincent is scheduled as the leader of the Chautauqua Band. M. A. Bickford, of Springfield, Mass., is to have charge of the department of small strings. During the season the Chautauqua Chorus will be heard in a number of oratorios, and as heretofore the concerts will be certain to attract music lovers from the places in the vicinity, which includes a chain of summer resorts and small towns.

LiederKranz to Celebrate Mendelssohn Centennial.

The New York LiederKranz, Arthur Claassen conductor, with Albert Spalding, Emmy Destinn and the New York Symphony Orchestra assisting, will celebrate the Mendelssohn centennial with a concert at Carnegie Hall, Saturday evening, February 6. The proceeds will go to the German Hospital of New York. The program follows:

Theme and Variations.....Tchaikowsky
Orchestra.
Deutscher Festgesang.....Arthur Claassen
Male Chorus and Orchestra.
The Forty-second Psalm.....Mendelssohn
Mixed chorus, Emmy Destinn and Orchestra.
Concerto for violin, in D major (First movement).....Tchaikowsky
Albert Spalding and Orchestra.
Songs.....Male Chorus.
Songs for soprano.....Miss Destinn.
Overture, Fingal's Cave.....Mendelssohn

Program for Second Recital by Gabrilowitsch.

Gabrilowitsch will play the following program at his second New York recital in Carnegie Hall next Saturday afternoon, February 6:

Intermezzo, A major, op. 118.....Brahms
Intermezzo, E minor, op. 119.....Brahms
Rhapsody, E flat major, op. 119.....Brahms
Elegy in Variation Form, op. 2 (First performance),
Daniel Gregory Mason
Andante non troppo, sostenuto—Piu Allegro.
Leggiero—Legato, il canto tenuto.
Andantino patetico—dolce e semplice.
Allegro risoluto—Molto vivace—Non troppo allegro
maestro—Andante largamente.
Twelve preludes, op. 28.....Chopin
C major, E minor, G major, A minor, F sharp minor,
D flat major, B flat minor, A flat major,
E flat major, C minor, F major, D minor.
Carnival, op. 9.....Schumann

"Elijah" to Be Sung in Jersey City Tonight.

This day many clubs and societies are celebrating the Mendelssohn centenary with special programs. The Woman's Choral Society and Schubert Club, of Jersey City, have united in the performance of the oratorio "Elijah," to be sung tonight, February 3, at the new Jersey City High School, corner of Newark and Palisade avenues, Jersey City Heights. Elliott Schenck will direct the performance. The choral forces will have the assistance of members of the New York Symphony Orchestra. The soloists announced are: Edith Chambers, Grace Munson, Paul Dufault and Dr. Carl Dufft.

People's Symphony Concerts.

While the People's Symphony Society will give but one more concert this season in New York, the Auxiliary Club of the society will have three more chamber concerts at Cooper Union, Friday evenings, February 5, March 5 and April 9. At the concert this week the program will be presented by the Margulies Trio, and the numbers to be played include the Mendelssohn trio in D minor; the "Kreutzer" sonata of Beethoven for violin and piano, and the Arensky trio. The final orchestral concert at Carnegie Hall, set for Friday evening, February 19, will have a Wagner program.



WILLIAM GRAY TISDALE, who has given piano recitals with much success in the Middle and Far West, is the director of the music department of All Saints School, at Sioux Falls, S. Dak. Mr. Tisdale is a native of Liverpool, England, and like most musicians from that country who aim for a thorough education, he studied in Germany. Mr. Tisdale was a pupil of the Conservatory of Music at Leipsic. That he is remembered in that musical stronghold is evidenced by a notice printed in a Leipsic paper referring to his playing at a concert in Colorado Springs with Louis H. Persinger, another pupil of the Leipsic Conservatory. Mr. Tisdale is a man of thorough education, an alumnus of the Edinburgh (Scotland) University. Besides his work at All Saints School, he conducts a private studio in Sioux Falls. The music courses at All Saints are very complete. Piano, organ, violin, theory and harmony are taught. Palma Baashus, a pupil of Grundahl, is an assistant piano teacher. Sibyl Anderson, a pupil of Richard Arnold, concertmaster of the New York Philharmonic Society, also a pupil of the late Hubert Arnold of New York, is teacher of violin. All Saints School is one of the best in the Northwest for the education of girls. It is under the immediate supervision of the Right Reverend W. H. Hare, missionary bishop (Protestant Episcopal) of South Dakota. Day pupils are accepted. The preface of the school prospectus is an extract from Ruskin's "Sesame and Lilies," from which these lines are quoted: "Let a girl's education be as serious as a boy's. Give her the same advantage that you give her brothers; appeal to the same grand instincts of virtue in her; teach her also that courage and truth are the pillars of her being. And, give her lastly, not only noble teachings, but noble teachers." The leading colleges of the world are represented among the members of the faculty.

WILLIAM FREDERIC GASKINS, director of the School of Music connected with the Oregon Agricultural College at Corvallis, Ore., is a pupil of Bicknell Young, Chicago; Frederic Root, Chicago; Karleton Hackett, Chicago; John M. Merrill, Boston; J. Harry Wheeler, New York, and Frederick Leason, Philadelphia. Mr. Gaskins is a post-graduate of Hillsdale College Conservatory, and a post-graduate of the American Conservatory of Music in Chicago. He teaches voice culture, singing, conducting, and history of music at the school at Corvallis. Mr. Gaskins has a splendid chorus of 150 voices, and a men's glee club of twenty-four voices. Of the 1,400 students of the College, 250 are studying at the School of Music. This is a proud record for the Far West, where they have excellent teachers trained by the best musicians in the East and European schools. At concerts under Mr. Gaskins' direction, standard oratorios are given, and also operatic excerpts. The choir and chorus practices are free to students of the college, and also open to talented musicians not connected with the institution, on payment of a nominal fee.

HARRIET W. CAPRON is the musical director of the Bayonne (N. J.) Choral Society, which recently sang "The Messiah" at the Opera House in that fast growing city. The soloists were: Caroline Hudson, Magdeline Perry MacBride, Cecil James and Frank Croxton. Members of the New York Symphony Orchestra assisted the club in presenting Handel's oratorio. Mattie Keegan is the official club accompanist. The officers are: President, Lucius C. Higgins; first vice president, D. J. Kniering; second vice president, Mabel Dawkins; treasurer, J. W. Overton; recording secretary, Walter T. Hay; corresponding secretary, Emily Cooper; librarian, Francis Raichlin. It is clubs that include members of both sexes upon their boards that are destined to long life and artistic prosperity. The fact of having a woman as musical director is also unusual, for how many mixed clubs choose a woman to direct the music?

MRS. WILLIAM C. PAISLEY, pianist and organist, is the principal of the School of Music connected with the Pleasantville Luther College, at Ottawa, Ill. Mrs. Paisley received her education from her father, who is an Englishman, and a good musician. As she herself states, she was "brought up on Mozart." This indicates that she was

well grounded in the classics, and this is a good foundation for every musician. Mrs. Paisley has studied at the American Conservatory in Chicago, taking a special course for teaching. She has from time to time delivered lectures, in addition to her teaching and concert work. She is not an exponent of any special method, but uses the principles of the Leschetizky and Virgil methods, according to the individual needs of her pupils. Mrs. Paisley is county vice president of the Illinois Music Teachers' Association.

THE WEST seems a fertile field for women composers. Among those who are making their mark is Lola Carrier Worrell, of Denver, Col. Mrs. Worrell is a thoroughly trained musician, and has made composition her principal endeavor. Her instructor was Horace E. Trueman, who was himself a pupil of Calvin Cady, now with Vincent d'Indy in Paris. Mrs. Worrell has also studied piano with Carlos Sobrino. She began composing six years ago, and has played some of her works before clubs in several of the big cities of the Middle and Far West. The fact that she is a skillful pianist enables her to interpret her own works to excellent advantage. She frequently plays the piano accompaniments, when her songs are given by singers, and thus illustrates another side of her art.

ELLA HUGHES, a successful teacher at Urbana, Ohio, has closed her studio and is now at Daytona, Fla., where she has been engaged as musical entertainer at the Ridgewood. Miss Hughes is a well trained musician, having studied four years at the Cincinnati College of Music, piano with Romeo Gorno, and voice with Tecla Vigna, and also Oscar Ehrigott. Miss Hughes has a class of twenty pupils, and is popular in her city. Her pupils will return when she comes back from Florida, and most of them will continue their studies throughout the summer. The Ridgewood is reputed to be the best hotel in Daytona, and as there is no orchestra, Miss Hughes plays and sings for the entertainment of the guests every evening.

ELIZABETH WESTGATE, of Alameda, Cal., is one of the accomplished musicians of the Golden State. She has a large class of students, in violin, piano and organ. She herself is an organist and director of music at the First Presbyterian Church, and writes musical criticisms for publications in her city, a lovely suburb of San Francisco, and also for a musical journal in San Francisco. She gives fortnightly recitals at her studio, presenting one of her pupils. Besides the pupils' concerts she herself gives a concert every month, at which she is assisted by singers and violinists. The recitals are popular and are of real educational value. Among Miss Westgate's compositions are three songs recently sung at an entertainment of the California Club.

DETROIT, MICH., includes among its successful musicians Ella Schroeder, violinist and teacher. Miss Schroeder has a new studio at 308 Park Building. She teaches the Sevcik and Eberhard methods, and explains in her circular that the violin authorities agree that the former school is one of the greatest for technic, while the latter, she admits, is a good system for practicing. Miss Schroeder gives her class the benefit of orchestra rehearsals, ensemble work, lectures, and history of music, and concerts, in which all participate. Miss Schroeder received her training from William Yunk of Detroit. She has a big repertoire, including the principal concertos and concert pieces written for violin.

GRACE E. RUSHTON expects to receive her teacher's certificate from the Chicago Musical College in June of this year. Miss Rushton has studied with Mabel Sharp Herdian and Louise Harris Slade, whose training she commends. For the past year Miss Rushton has been studying with Herman Devries, who is a very well known teacher of opera repertory. In addition to her vocal studies Miss Rushton is pursuing courses in harmony, Italian, and the history of music. As a singer she has been successful, and expects to take up vocal teaching later on. Miss Rushton has had three years' experience as a school teacher in Elgin, Ill., where she now resides.

MARION W. THOMSON, of Meriden, Conn., is a graduate of the Potsdam Conservatory of Music. Later she studied in New York with the late Madame Melanie de Wienskowska, taking a course in preparation for study with Leschetizky in Vienna. As will be remembered, Madame de Wienskowska was a personal exponent of the Leschetizky method in this country. Before coming to the United States she was a preparatory teacher in the Leschetizky school in the Austrian capital. Miss Thomson is enthusiastic about the Leschetizky method. Her classes include about thirty to forty pupils, among them several promising pianists.

CHARLES OVIDE BLAKESLEE, of Salt Lake City, Utah, makes a specialty of voice training, English diction, and interpretation. He trains pupils for concert, oratorio and

choir, and has such large classes that he has been compelled to employ an assistant, who is Albert Kearsley Houghton. Mr. Blakeslee has had thorough preparation for his career as a teacher, having studied piano with Madame McGasklin, N. G. McCall and W. B. Colson, and harmony with Johann Beck, and oratorio under Arthur, at the Cleveland School of Music.

LLEWELLYN B. CAIN.—Portland, Me., one of the musical cities in the North, includes among her successful singers and teachers, Llewellyn B. Cain, the basso. Mr. Cain has had many teachers, and nearly all of them eminent. He studied first with Charles R. Adams and Arthur J. Hubbard, in Boston; later with Frederic E. Bristol, Oscar Saenger and John Dennis Mehan, in New York, and afterward in Germany and Austria. Mr. Cain's voice has attracted notice in the church choirs and concerts of New England.

DR. CARL HOFFMANN, of Trenton, N. J., holds degrees from the Royal Conservatory of Music in Berlin, of which he is a graduate, and also from the Berlin Academy of Arts. Dr. Hoffmann teaches various instruments and he accepts in addition to his instrumental classes pupils in singing. Since coming to this country Dr. Hoffmann has made some reputation as a musical director. The Hoffmann studios are located at 520 Princeton avenue, in the New Jersey capital.

URBAN A. DEGER is organist and director of music at the Church of the Sacred Heart Dayton, Ohio. Mr. Deger receives pupils in organ playing, piano, harmony, theory and the history of music, especially in relation to the organ. The programs of this accomplished organist are interesting, containing works by Bach, Handel and other old masters, with the best of modern composers.

GEORGE DICKSON, tenor, of Toronto, Canada, is soloist at St. Andrew's Church, in that city. Last summer he was musical director at the Canadian Chautauqua, Grimsby Park. For this season Mr. Dickson has numerous bookings for oratorios and concerts. He has thirty pupils, residing in Toronto, and all of them are devoted to their teacher.

C. E. VAN LAER, organist of the First Methodist Episcopal Church in Rochester, N. Y., is a graduate of the Leipsic Conservatory of Music. A number of his compositions show that he is a well schooled and talented musician. Mr. Van Laer has classes in piano, theory and composition, but he does not teach organ.

MELVILLE A. CLARK, the harpist, now residing in Syracuse, N. Y., has met with much success this season. Mr. Clark is a master of his instrument and has been giving lecture-recitals on the harp—"Its history and future." The criticisms which he has received indicate that he is a performer of much skill.

THE STEWART ORCHESTRAL CLUB, Alexander Stewart, conductor, organized recently by some of the leading orchestral players of Oakland, Alameda and Berkeley, Cal., bids fair to become one of the leading and permanent additions to the musical societies of California. Already a large list of prominent people have promised their support to the series of concerts of the club the first of which was given Tuesday evening, January 19, at Maple Hall, Oakland. Among the well known people who have become associate members of the club by subscribing for the series of three concerts are the following: Messrs. and Mesdames James K. Moffit, Frederick Stratton, F. M. Smith, Fred L. Button, T. L. Barker, J. A. Beretta, William Jenkins, W. C. Barnard, James P. Edoff, E. H. Garthwait, Cary Howard, Emil Lehnhardt, B. S. Noyes, William Murrell, Warren Olney, Jr., Joseph M. Durney, George W. Scott, Julius Weber, George W. Percy, Charles W. Kellog, J. M. Chase, Owen E. Hotle, Dr. and Mrs. N. H. Chamberlain, Dr. and Mrs. J. Loran Pease, Dr. and Mrs. E. E. Baker, Rev. and Mrs. Charles R. Brown, and many others.

YORK, PA., has the Schubert Choir, a club with an active membership of 188 voices, trained by Henry Gordon Thunder, of Philadelphia. Mr. Thunder is also the conductor, and from all accounts the last concert, January 21, in the York Opera House, was an event that 1,000 music lovers enjoyed from beginning to end. The singers were especially praised by local critics and musicians for their singing in the eight part chorus, "He Gave Them Hailstones for Rain," from "Israel in Egypt." The soloists were Florence Hinkle, soprano, and Hans Kronold, cellist, both of New York.

To Sing for Lord and Lady Gray.

Florence Hinkle and Paul Dufault have just been engaged by the Mount Royal Club, of Montreal, Canada, for a musicale to be given by them in honor of the distinguished visit of their Excellencies, Lord and Lady Gray, on the evening of Tuesday, February 9.

New Pupils Accepted by Clara de Rigaud.

Among the new pupils recently accepted by the vocal teacher, Clara de Rigaud, are Hazel Bresnan, a niece of R. E. Johnston, the musical manager; Miss Breid, a sister of Mr. Johnston's secretary; Sadie Elias, now singing at the Metropolitan Opera House, and Berta Sanchez, a young Spanish singer who comes all the way from Central America to study in New York with Madame de Rigaud. The Misses Bresnan and Breid were sent to Madame de Rigaud

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by Mr. Johnston, who knows of her through the prime donne who have studied with her, and who were later managed by Mr. Johnston on their concert tours. Charlotte Maguire, another of the pupils added lately to the de Rigaud classes, is among those noted for their beautiful voices. During her stay in New York after her return from a Western tour, Madame Langendorff spent her time studying repertory with Madame de Rigaud, in English, German and French. Madame Langendorff's last appearance in the metropolis was at the Volpe concert, arranged to commemorate the one hundredth anniversary of the birth of Mendelssohn.

Elizabeth Dodge Winning Her Way.

Elizabeth Dodge, the soprano, heard earlier in the season at several New York concerts, is winning her way everywhere. She sang a fortnight ago in Wilkes-Barre, where the critic of the Wilkes-Barre Record likened her to some of the great singers of the present time. Extracts from the criticism read:

In the appearance here of Elizabeth Dodge, the Schubert concert leaves one of the pleasantest of recollections. The eminent qualities of her work would naturally make one wonder why such a gifted singer should not have been more known to the musical people of this section, at least by reputation. * * * To say that she has the technical quips that we associate with bel canto—the trill, the dapple of cadenza, the spinning of a tone, the mezzo di voce, the ability to do so much difficult feats as descending chromatics, etc., is not to call her, without more added, a successful recitalist. For one may have all these and not be successful. But add to these the bell-like covered quality of tone, the use of words, the temperament which can make a thing of perfect artistic proportion out of an old-folk song like "Afton Water," an intimate sympathy with her texts, a strong sense of colorings, and a pleasing personal manner, and now you may begin to say such a one must achieve success. For a combination of qualities like these mentioned is rare indeed. Miss Dodge seems to have just enough admixture of the dramatic with the lyric, and added to that enough schooling in colorature work to make her a satisfactory, all-round artist without leading one to the suspicion that she would reign eminently in any one at the expense of the other. Wilkes-Barre has not heard in a considerable time greater perfection of style and certainty of touch than in the Marie Antoinette song, and the group of Hungarian, Norwegian, Spanish and English folk songs. To hear her adds to one's standards and therefore she ought to be heard frequently. * * * It is hardly too much to say that Miss Dodge is a reminder in certain of her vocal revelations of Sembrich, and I cannot recall just such a sensation of pleasure and satisfaction, leaving out the greatest, such as Nordica, since Marion Weed sang in the Y. M. C. A. some years ago.

February 1 Miss Dodge sang at a performance of "The Persian Garden" (private engagement), in New York. Next Tuesday, February 9, she will sing at a concert in Elizabeth, N. J. March 4 she will be in Troy, N. Y., to sing at the concert of the Troy Vocal Society. March 21 she will be heard at a big concert in Washington, D. C.

The Weimar Orchestra will not in future assist at the Jena Academical concerts.

John Young in Oratorio and Concert.

John Young, the tenor, filled some good engagements during January, appearing in oratorio and concert. January 7, he sang in a performance of "The Creation," with the Perth Amboy (N. J.) Choral Society; January 19, he was heard in Binghamton, N. Y.; January 23, he was a soloist in performances of Mendelssohn's "Hymn of Praise" and "Walpurgis Night," in Salem, Mass.; January 30, he sang at a New York concert, and January 31, in Paterson, N. J. Yesterday, February 2, Mr. Young sang at Miss Keller's School, New York. Other bookings for February, include: New Haven, Conn., February 12 and 13; and Westfield, N. J., February 26. March engagements already closed for Mr. Young by his manager, Walter R. Anderson, are: Bloomfield, N. J., March 1; Reading, Pa., March 2, and Brooklyn, N. Y., March 4.

Heinrich Meyn's Best Season.

Heinrich Meyn is not fond of having a propaganda made for him, but it must be put on record here that he has been singing more often and more beautifully this season than ever. Mr. Meyn at various important private engagements had the incomparable advantage of Coenraad V. Bos' assistance at the piano. He has contracted with this great artist to play at the recitals which are being arranged for Mr. Meyn in London, Paris, Rome and Berlin for next season. During the next few months Mr. Meyn will sing at some of the Western cities, like St. Paul, Minneapolis and Duluth, ending up the season's work with a Chicago recital under F. Wight Neumann's management.

Goldman to Conduct Concert.

At a concert to be given February 13 at the Waldorf-Astoria, under the auspices of the Young Folks' League of the Young Women's Hebrew Association, Edwin Frank Goldman will conduct an orchestra of sixty-five musicians in the following program:

Overture, Tannhäuser Wagner
Suite, Peer Gynt Grieg
Excerpts from Madam Butterfly Puccini
Solo.
(Artist to be announced later.)
Aragonesa from Le Cid Massenet
Spring Song Mendelssohn
Rhapsody, No. 2 Liszt
Finale to William Tell Rossini

Letters at Musical Courier Offices.

The following letters are at the offices of **THE MUSICAL COURIER**: Aborn Opera Company, Mrs. Grace L. La Pelle, Pierre Douillet, Dr. Minor C. Baldwin, Max Bachmann, Miss Chevalier, Madame L. Birmingham.

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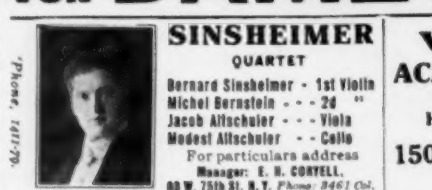
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